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SEPTEMBER, 1991

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## SEX PISTOLS

TRANSCRIPTION TO  
ANARCHY IN THE U.K.

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## LIFE ON THE ROAD: THE STORY OF THREE BANDS

## MR. BIG

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TRANSCRIPTION TO

## DADDY, BROTHER, LOVER, LITTLE BOY

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# GUITAR INSPIRATION

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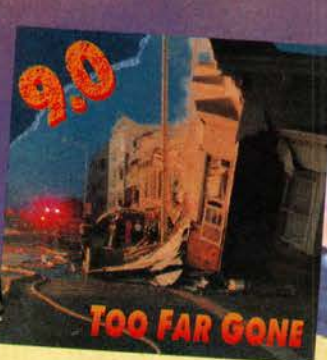
**Apocrypha/Area 54 SH-1047**  
Apocrypha's 3rd Shrapnel LP, entitled "Area 54", moves toward a more straight forward sound than found on their earlier albums. Although the guitar riffs are fast and furious as always, their musical context is more song oriented, yet remains aggressive. If you like your metal heavy and your riffs mean, check out "Area 54".



**Michael Lee Firkins SH-1045**  
"Michael Lee Firkins is a genuine guitar monster from America's heartland, whose time to wail in the sun has arrived." Pete Prown *Guitar For The Practicing Musician*.

"The guy has a sound, a distinctive voice. He cares more about songs than chops." Bill Milkowski *Guitar World*.

**9.0/Too Far Gone SH-1048**  
9.0's debut album includes 9 power tracks featuring four amazing musicians. Guitarist Craig Small lays down an aggressive barrage of blues laden guitar solos and ex-Cacophony singer Peter Marrino wails with conviction. When combined with a double bass rhythm onslaught from drummer Ray Luzier and bassist Mike Andrews, 9.0's album constitutes one of the most serious debuts in Shrapnel history.



**Richie Kotzen's Fever Dream SH-1046** Richie Kotzen's 2nd album not only features incredible solos, but introduces Kotzen as a strong lead vocalist. With musical support from drummer Atma Anur and bassist Danny Thompson, "Fever Dream" is a blues based album brimming with full-throttle guitar work and imaginatively crafted songs and marks an important step forward for this incredible 20 year old musician.



**James Byrd's Atlantis Rising SH-1049** Atlantis Rising, lead by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal master pieces. In the tradition of European bands like the Scorpions, Byrd plays scorching, thematic solos for the 90's in a heavy metal context. If you love great vibrato and tons of feel, check out this album.



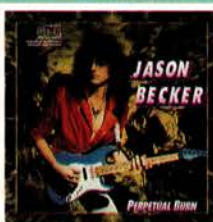
**Joey Tafolla/Infra-Blue SH-1050** Joey Tafolla strikes back with an inspired collection of instrumentals which document his tremendous musical growth. Abandoning the neo-classicisms found on his first LP, in favor of an astonishing set of country/blues riffs, rich in awesome technique, Joey Tafolla seems in position to take his place among the greats.



**Marty Friedman/Dragon's Kiss SH-1035** One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.



**Greg Howe SH-1037** This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Including adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.



**Jason Becker/Perpetual Burn SH-1036** As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fretwork on the band's debut album. One year later, he recorded a solo album that set new standards in guitar playing.



**Racer X/Live Extreme Volume SH-1038** Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solos pieces. This album should especially impress those who love twin guitar harmony leads.



**Cacophony/Go Off! SH-1040** Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.



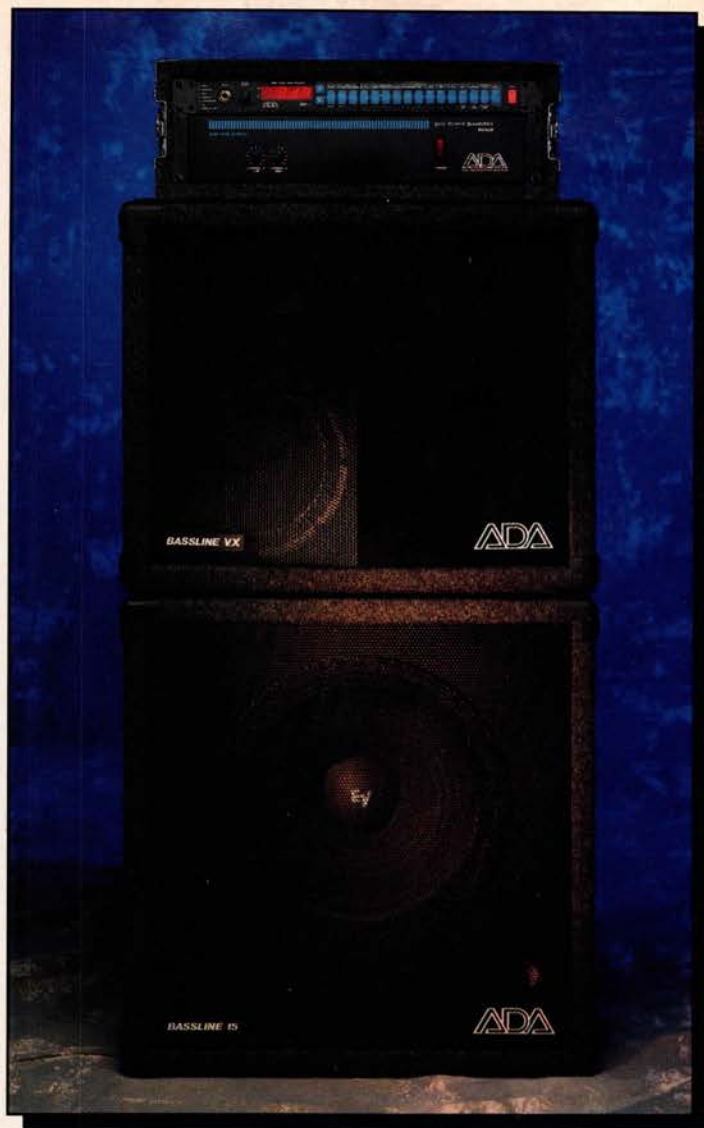
**Howe II/High Gear SH-1044** Hot on the heels of his ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining intense laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.

To order - Send \$8.75 for each LP or Cassette desired, or \$30.00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD. Send check or money order to: Shrapnel Records Inc., P.O. Box 1755, Dept. F, Sebastopol, CA 95473. No orders outside USA. Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums. Retail inquiries should be directed to Important Record Distributors.

ALSO AVAILABLE: Steeler (w/ Yngwie Malmsteen) - SH-1007, Keel "Lay Down The Law" - SH-1014, Chastain "Mystery Of Illusion" - SH-1018, Vicious Rumors "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020, Tony MacAlpine "Edge Of Insanity" - SH-1021, Racer X "Street Lethal" - SH-1023, Chastain "Ruler Of The Wasteland" - SH-1024, Vinnie Moore "Minds Eye" - SH-1027, MacAlpine, Aldridge, Rock, Sarzo, "Project Driver" - SH-1028, Joey Tafolla "Out Of The Sun" - SH-1030, Cacophony "Speed Metal Symphony" - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033, Apocrypha "The Forgotten Scroll" - SH-1034, Apocrypha "The Eyes Of Time" - SH-1039, Fret Board Frenzy (Hot Guitar Compilation) - SH-1041, Richie Kotzen (w/ Stuart Hamm and Steve Smith) - SH-1042.

ALL OF THE ABOVE ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC. EXCEPT NO LP'S AVAILABLE FOR SH-1046-1050.





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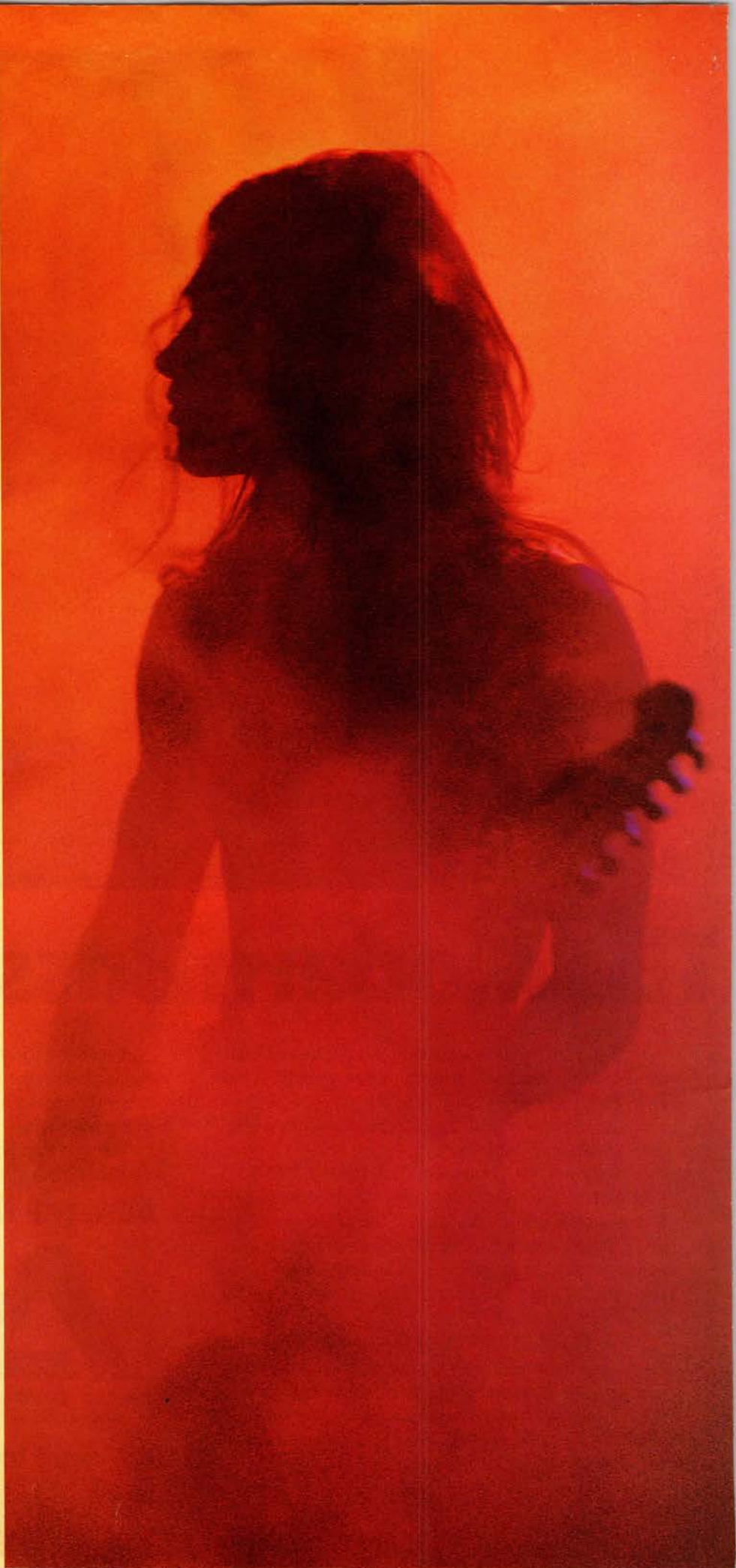
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**COVER PHOTO** by William Hames  
**CONTENTS PHOTO** by Rick Gould





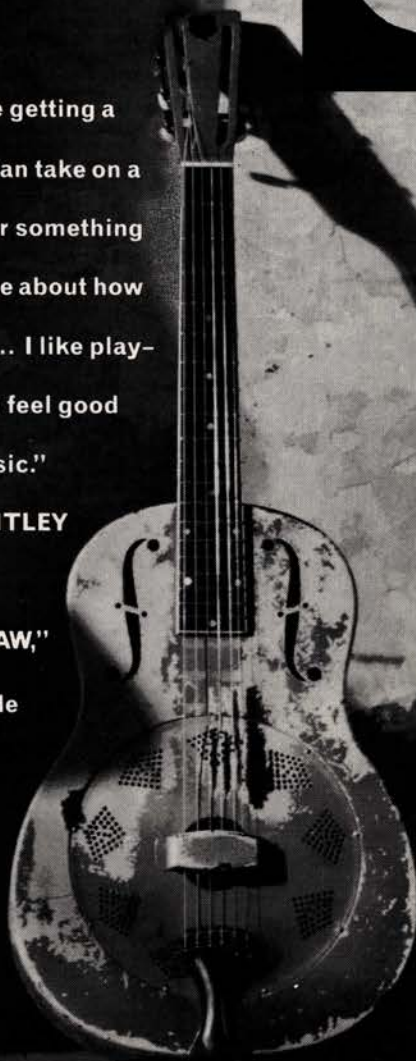
# CHRIS WHITLEY

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# MORE THAN WORDS



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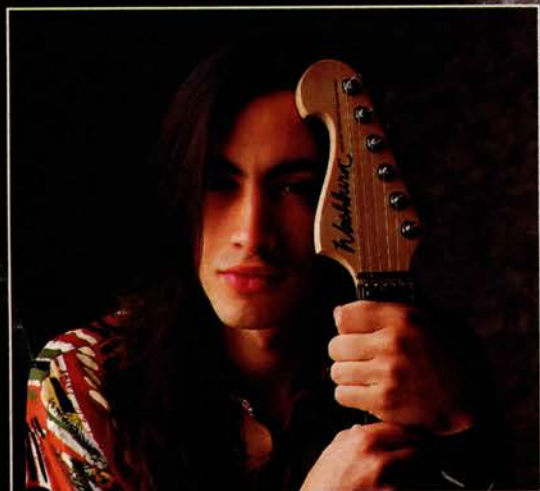
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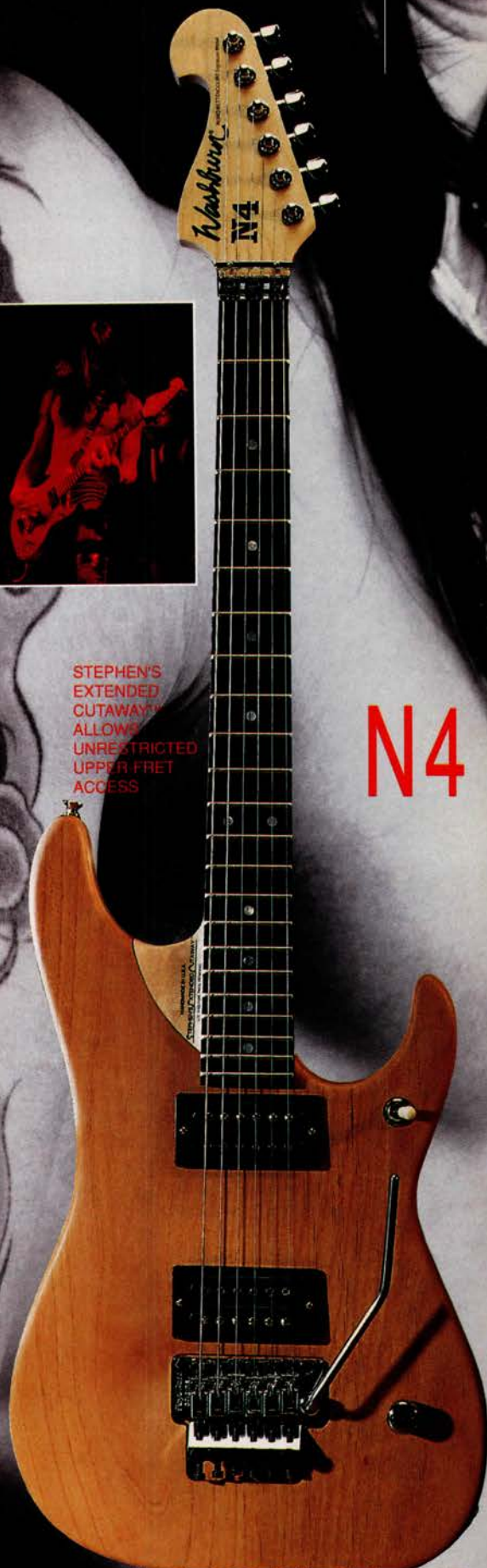
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## LETTERS

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

**EDITOR'S NOTE:** *In the July issue, we neglected to mention that the version of Paganini's Caprice No. 24, transcribed by Michael Fath, can be found on Michael's album, Flick of the Wrist, on Platinium Records.*

Dear GUITAR,

It's 6:56 AM, and I just returned from England last night, so I'm not quite adjusted to the time change yet. We spent three weeks there mixing the new album, *Roll the Bones*, and when I got home I saw my copy of GFPM's Hall of Fame issue. I wanted to take the opportunity to thank you and your readers for your very kind thoughts and support. Joe Perry and I have been around for quite some time now, and it would appear we'll be around a while yet. My regret is that Stevie Ray Vaughan can't be there with us.

Best regards,  
Alex Lifeson  
Toronto, Canada

Dear GUITAR,

On March 15, 1991, the music world lost one of its greatest unsigned heroes when Robert Kerr was tragically killed by a drunk driver. Rob's life was music, teaching guitar during the day and playing with local bands at night. I am writing this letter because I feel it would be a great tribute to him to have his name in print in the magazine he would have some day been on the cover of. Although the rest of the world will never have the opportunity to hear this gifted guitar player, his music will live on in the hearts of family and friends forever.

Dave Bell  
Levittown, PA

Dear GUITAR readers,

Thanks to everyone for the many letters sent in about the Thin Lizzy article. In response to Scott Prinzing's letter from the June issue, however, I'd like to make two brief clarifications. First, *Back on the Streets* was in fact Gary Moore's first solo album. *Grinding Stone* was actually by the Gary Moore Band, a short-lived power trio. Secondly, the 1981 Lizzy release *Renegade* was not accidentally forgotten, but intentionally neglected, because it is perhaps the poorest record the band ever released (this opinion has recently been seconded by Lizzy guitarist Scott Gorham, who cited drugs and the erroneous addition of Snowy White to the band as prime reasons behind this dismal album). Still, Prinzing should be congratulated for pointing out a few of the countless Thin

Lizzy Ep's, compilations, and outside session gigs done by the band, which, in total, could fill a small book, much less a magazine article.

Pete Prown  
Philadelphia, PA

Dear GUITAR,

Billy Gould, Roddy Bottum, Jim Martin, Mike Bordin and Mike Patton wish to thank the readers of GUITAR Magazine for honoring them as the New Band of the Year 1990. We are all extremely proud to receive this recognition.

Warren Entner  
Los Angeles, CA

Dear GUITAR,

Thanks for the interview with Martin Barre in your May '91 issue. I have long considered Mr. Barre to be the most underrated guitar player in rock music. I suppose that is at least partially due to the nature of Tull's music, which encompasses so much more than the virtuosity of one individual. Tull is preparing to release their next effort this August, and this Martin Barre fan can't wait to hear it.

Sincerely,  
Donald Cloud  
Charlottesville, VA



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OPEN EARS

# Steve Morse

## Why Demo?

Have you ever stopped to think about how many times you have made some kind of judgement of a group based on one video on MTV or one tune you heard on the radio? Like it or not, we all make decisions about many things based on a very brief presentation.

If you want a gig, an audition, a record deal, soundtrack offer, or to sell a song,





you need to put together something that can be sent or handed to someone. In many cases, this will be the only representation, artistically, of your act. Having a "good buzz" around town about your group is great, a good press kit and bio helps, but everyone wants to see if the tape is any good.

You need a demo. What kind of demo? First, look at TV commercials. Most of us will watch 30-60 seconds of well-done advertising without getting antsy. During that time, we'll probably absorb a basic product image and have a hook line drilled into our brains. What if your demo could do the same thing—get the image across and deliver a catchy hook in 60 seconds?

By now, you may be catching onto the fact that I don't recommend quantity in a demo. I think the quality of the first minute is going to decide if your tape hits the trash before the opening tune is over. My own unscientific survey says that most demos don't even get played to the second number. However, the ones that do get accepted are played start to finish for more than one person. Yes, that's right—people in the music business will trust their own judgment to say no to an artist, but will want lots of support in order to say yes. Saying yes means going out on a limb, saying no just puts the tape in the same pile as the other

dozen received that day.

Don't give someone a reason to say no. If your first two songs are great, but your third one isn't, why put it on? If your demo is too short, but they like it, they'll ask for more. Incidentally, asking for more material from the artist is very common, and shows interest. I'd rather send two great songs, and spend time coming up with two more while the first tape is being "shopped," so I can have a great second tape ready. This suggests another idea to keep in mind.

Demos need to be continually updated and improved. This is hard to do if you're going to go into hock just to cut at an expensive studio. This is why so many people own their demo equipment, or work out "spec" deals with studios. Spec—short for speculation—is usually a deal in which a studio that needs more activity will record an artist at little or no charge with the understanding that they will be paid in full if that recording results in a record deal or whatever. The problem I see with this arrangement is for the artist who needs to constantly experiment and doesn't already have 10 hit singles to record in one session. If you do a spec deal, try to make sure that it is somewhat open-ended, so that you can continue to document your musical growth. I tend to lean towards the do-it-yourself approach.

Own your own demo equipment? Can it be done? Yes, for the price of a used auto, a very complete demo-quality studio can be had. In fact, a few hundred dollars will get you a 4-track with a reverb and a few decent mikes. It may be used and untrendy, but I see this stuff for sale in stores all around the country. The one component that is the hardest to find is the knowledge of how to use it. Just spend lots of time working with it, bugging your more experienced friends, and you'll get the idea. Even on a cassette 4-track the listener can tell if you are musical, have any expression, have a good song, are in tune and in time, etc. These are all qualities that are up to you, no matter where you record.

Most people agree that the best way to learn is by doing. If you're not doing lots of demos, you probably aren't learning lots about it. All the "old-timers" in the music business still seem amazed at how incredibly good—and bad—4-track demos are getting. The best ones are rare and impressive, even the worst are often better sonically than the average of 10 years ago. (As far as songs, however, great songwriters are as necessary and scarce as ever.) Don't worry about doing millions of overdubs. Find good sounds, use them to play good music, and you'll be in the ball game. ➡

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"Day of the Eagle" from *Bridge of Sighs*, by Robin Trower/Chrysalis.

**SNAKE:** Scotti used to run around the house playing that and chasing me with the guitar. I knew that song better from Scotti playing it than from the record. Whenever he plays you something, he's got to stand up in front of you and mimic the guy playing it. That's the way he does it. When he does the vibrato, he makes the face.

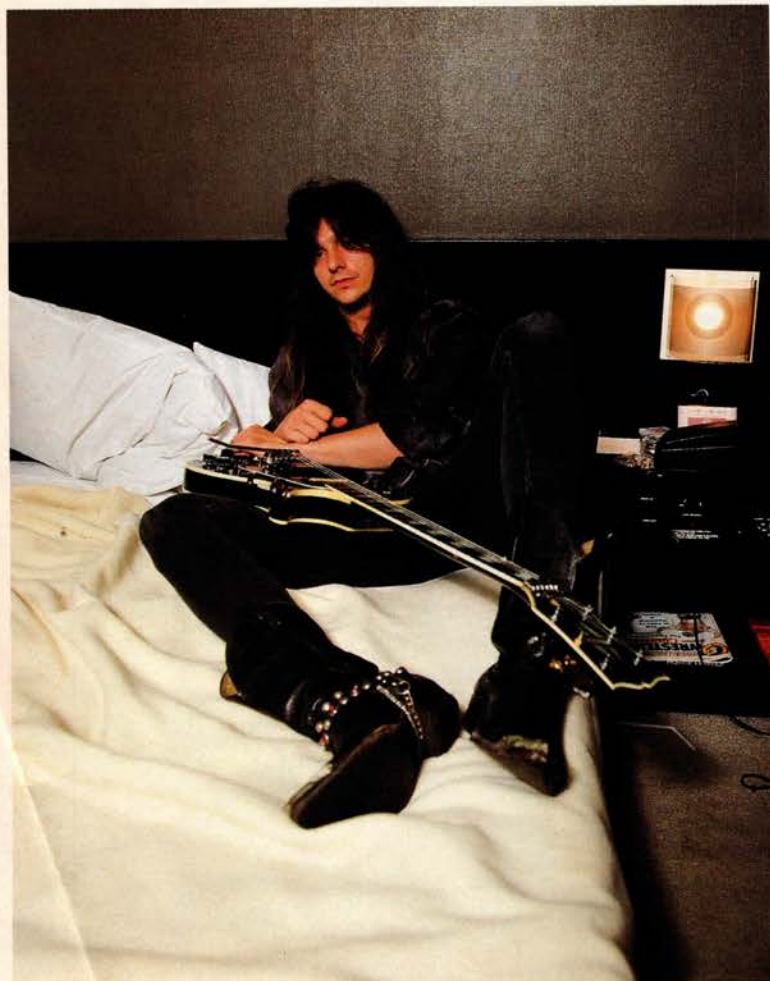
**SCOTTI:** I used to listen to this riff in the car. It would come on the radio and I would think, 'Why didn't I come up with that?' I went home and learned how to play it and chased Snake around the house with my guitar, trying to annoy him. And it worked. Only it doesn't sound the same when I play it as when Trower plays it. The note he started the solo on was the coolest note. If I played the solo, I would have started on something typical. But that was such a cool note. The song has a great groove and there's a breakdown at the end where it goes real slow. I like the way he plays the chords in that part. He's got a super Strat tone. I would love to play through his rig.

**SNAKE:** When you're trying to find definitive guitar sounds, he's one of the guys who has it down. I've heard most of his records, though I was never a huge Trower fan, and anytime I've heard him, he's always had a distinctive guitar sound. Not too many people get away with that. He's one of the few.

**SCOTTI:** That thing he does in the beginning, I can't play that. My wrist just won't do that. This song has a great groove.

**SNAKE:** When we were on the Aerosmith tour we would get

**Skid Row are back with their second roll of the dice. The decidedly heavier guitar crunch of *Slave to the Grind* is good news in these times when dance and rap dominate popular music. While the guitars of Dave "Snake" Sabo and Scotti Hill speak loudly on the new release, we got the lowdown on some of the other aspects of their musical values In The Listening Room.**



**Dave  
Sabo**

**Scotti  
Hill**

**SKID ROW**

BY JOHN STIX



onstage before they got there, and play through their amps and pretend we were somebody else. Scotti was playing this one day through Brad's rig, and Andy, their drum tech, was playing drums, and Elwood, Joe Perry's guitar tech, was playing guitar, and Tony, their bass tech, was playing bass. It was really cool.

**2** "Highway to Hell" from *Highway to Hell*, by AC/DC/Atlantic  
 SNAKE: That's the definition of hard rock right there. If there is a description of hard rock in the dictionary it would say: AC/DC "Highway to Hell." Real good verses, the chorus opens up, big power chords, simple, straight to the point. Everything about that song is great. You can't get more imperfect but perfect in the same song.

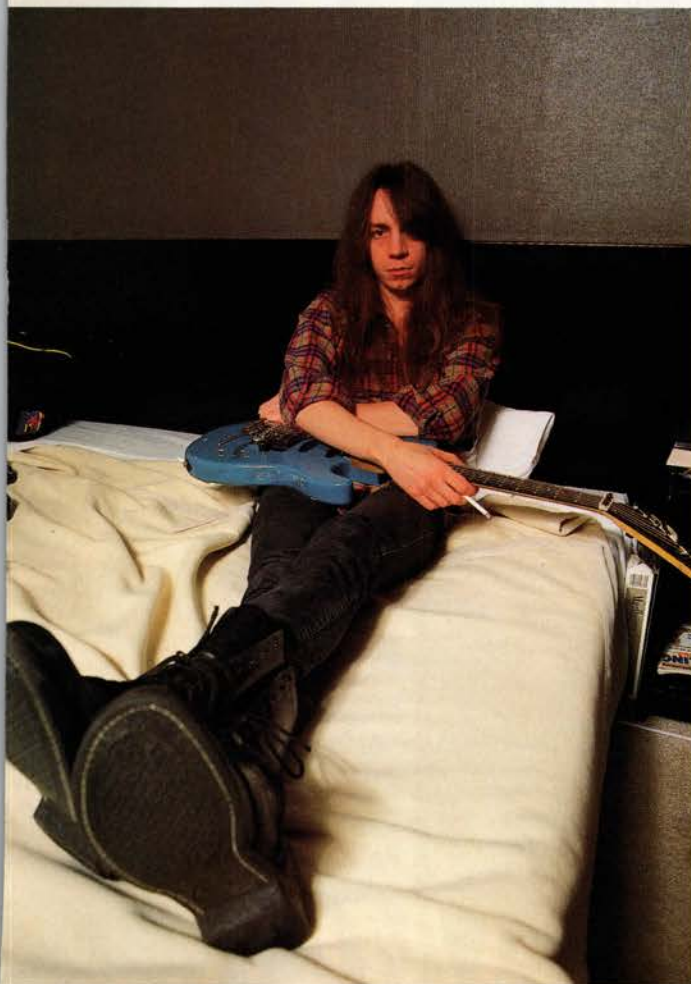
SCOTTI: And we keep coming back to that same word, groove.

SNAKE: Absolutely. Bon Scott was one of the first rock 'n' roll singers to say, "Love it or hate it, this is me." He wasn't a poser. He didn't pretend to be anything. What year did this come out, '78? You had your Steven Tylers out then, and Kiss and Van Halen and Jim Dandy. He set the trend for a whole different style of lead singer.

SCOTTI: He brought the attitude with him. He lived it. That's why he sang the way he sang. That's why he died the way he died.

SNAKE: Angus has true tone. Guitar into an amp and that's it.

SCOTTI: What most people don't understand is that tone doesn't come from gain. It doesn't come from cranking the gain up. Tone comes from the right guitar and the right amp. Listen to how clean his tone is. He does that pick slide at the



end. It sounds like the guitar is not even plugged in. You've got your ear right there. Those tones are real clean. And if you put the balance of your stereo to Malcolm's solo on "Beating Around the Bush," the guitar is totally clean in that riff. It's amazing.

SNAKE: The whole first record the guitars are out of tune. Clinkers are in there, and that's the beauty of it. It's that reckless abandon of rock 'n' roll. That's the best thing about it.

SCOTTI: Angus is a great player. He doesn't play technically. He just plays. It's like he's telling a story with the guitar.

SNAKE: Some of the things he does remind me a lot of Joe Perry's playing, in the sense that when you're a guitar player you listen to other guitar players. You kind of put yourself in their shoes and try to think of what you would do. They always seem to come up with these notes where you go, 'Oh my God, there's no way I would ever have thought of that.' I hear that in Joe Perry's playing all the time. You listen to Angus in this song and the solo has hanging notes. He's the guy who taught me about two note bends and hanging notes.

SCOTTI: It's not even a half step. It would be a quarter step.

SNAKE: The solo in "Walk This Way" is the same way.

**3** "I'll Be There" (The Jackson 5) from *64 Greatest Motown Hits/Motown*

SCOTTI: When I was five years old, if you asked me what I wanted to be when I grew up, I would have said Michael Jackson.

SNAKE: No one ever realized how talented he was and is. He sang this when he was ten years old.

SCOTTI: He's singing riffs. He's improvising. You don't read this off of a piece of paper.

SNAKE: The arrangement is brilliant. Everything kept building up and building up. It seems to me they would take one piece and add another piece and add another piece, then they took all those pieces and combined them together.

SCOTTI: An excellent thing to do for my own playing would be to learn the melody of that song and learn all the licks and then play along with it. That would be a cool thing. I may do just that when I get home.

SNAKE: Me too. When we were in Australia, I listened to two records when I was down there, *Jackson 5 Anthology* and Johnny Winter's *Second Winter*. A lot of people never notice the really cool guitar things that are going on underneath. They're real subtle but add a different texture to the song. If you take those parts off, the song would still be great, but there would be this little something missing underneath it. Something that maybe you couldn't pick out right away, but in your subconscious you'd know that something is gone. I always say this whenever this comes up, but I wish that I could be half as talented in the next five years as he was when he was ten.

**4** "Mr. Montgomery" from *You're the One*, by Henry Johnson/Blue Note

SNAKE: I have no idea who it was, but it was great. When it first started out I thought it was a version of Van Morrison's "Moondance" or Tom Petty's "Breakdown." It had that type of groove. Finger-snapping music. Classic back-bone with drums sitting on the back. Real simple. I've always envied and admired guitar players who could play in and out of changes like that. One minute it's a basic blues thing and the next thing you know they were following all these chords and playing in and out.

SCOTTI: When the chords change, the notes they play change. It's because they have the knowledge to know what



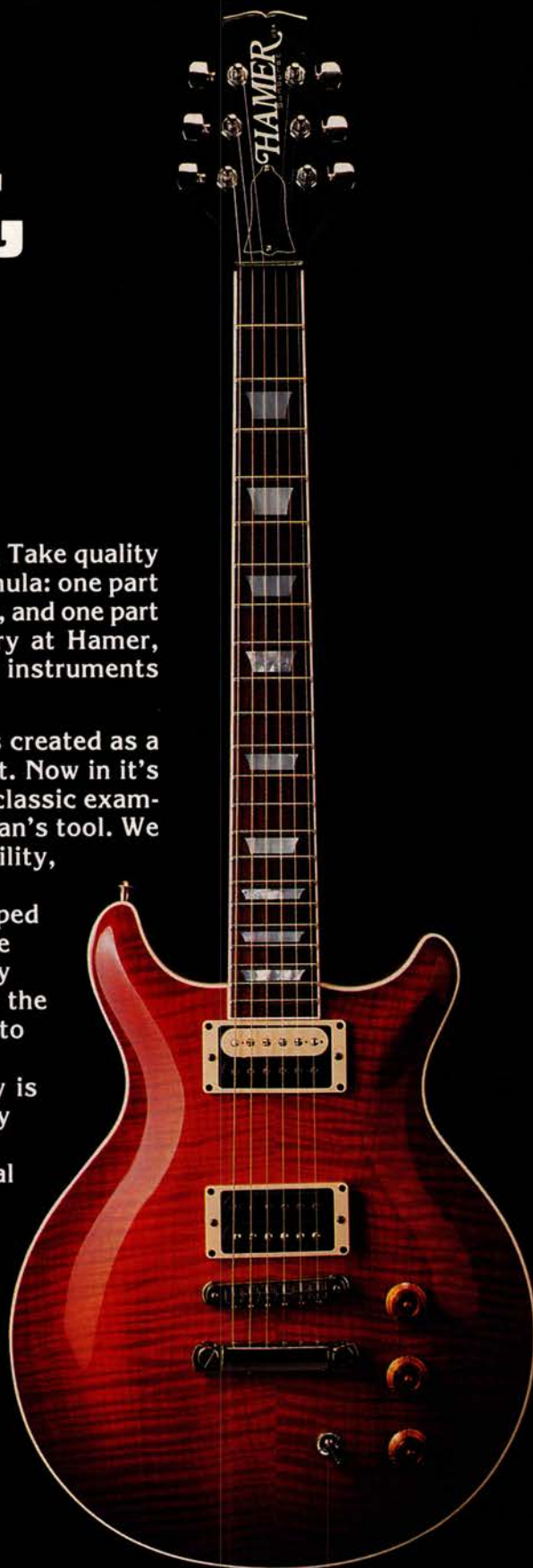
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scales to play over the chord changes. When I play over changes I could be playing over one chord or five chords and it's the same thing.

SNAKE: We don't have that knowledge, unfortunately. I was never disciplined enough to get into that area of music. There was a guy at a music store who we used to work with named Gary Bruno. It's the same music store that Zakk hung out at. Gary used to play through all these changes.

SCOTTI: He used to try and show me that. He would take two chords and show me, but I would get so confused. He would just play a solo without any accompaniment and you could hear the chords by the notes he's playing. It was amazing.

SNAKE: He tried to teach me how to play "Spain" once. He taught me the rhythms. He would solo over the chords I was playing. Unreal.

The song was called "Mr. Montgomery," by Henry Johnson; it was his ode to Wes.

SCOTTI: I heard rock licks. I mean, it all started in one place and then everybody went in their own directions. It's wild just to think that dude and the dude from Slayer probably sat and played the same riffs.

**5** "Baptised by Fire" from *In the Heart of the Young*, by Winger/Atlantic

SCOTTI: That song doesn't sound like anything else on the record. Thumbs up for Winger. That was excellent.

SNAKE: The opening riff sounded like it was in A and it went to the relative minor.

SCOTTI: I thought we were listening to Stanley Jordan. The guitar sounded like a clavinet.

SNAKE: I thought it was Stanley Jordan or Stu Hamm.

SCOTTI: The funniest thing in the world was when Reb sat down with me and Snake and tried to show us how to do something like that.

SNAKE: Unbelievable. He keeps getting better and better.

SCOTTI: That solo was unbelievable. I can't believe how good his tone was. Big, fat, rich, ripping tone.

SNAKE: Even coming out of a two-inch speaker. He is one of those guys who is going to keep taking the guitar one step further. He's got it down. I get blown away every time I hear his solos. We did a show together and he was trying to show us some of the stuff he does. He does it like it's nothing. He doesn't sound like anybody else. He sounds like Reb Beach. As a guitar player, you can't ask for anything more.

**6** "Walking by Myself" from *Still Got the Blues*, by Gary Moore/Charisma

SCOTTI: That was amazing. We didn't

know who it was, then I figured it out. That completely blew my mind.

SNAKE: There's an example of a guitar player who can do anything. He just plays what he feels. And it shows, especially in that solo, where he goes from one extreme to the other and every bit about it works. That's inspiring.

SCOTTI: He is one of the greatest guitar players I can think of.

SNAKE: Never got the recognition over here, which is a bummer to me. If anyone would listen to that song and tell me they weren't inspired by the guitar playing, then they just don't have a pair of ears.

SCOTTI: I would like to analyze the solo, but I'm too blown away by it.

SNAKE: It was totally from the heart. When he starts doing that syncopated thing in the middle, and out of nowhere he does that hammer thing with his pick, then he hits that real high note. I wish this guy would give me lessons.

SCOTTI: It's like, I play the guitar and he plays the guitar, but that's where the comparison ends.

SNAKE: We're first grade guitar and that's like grad school. It's his own approach to the blues.

SCOTTI: Now I want to burn my guitar and jump off a bridge.

SNAKE: I'm going to take up accounting next week. Hopefully, Gary Moore needs an accountant, because I certainly couldn't play guitar next to him.

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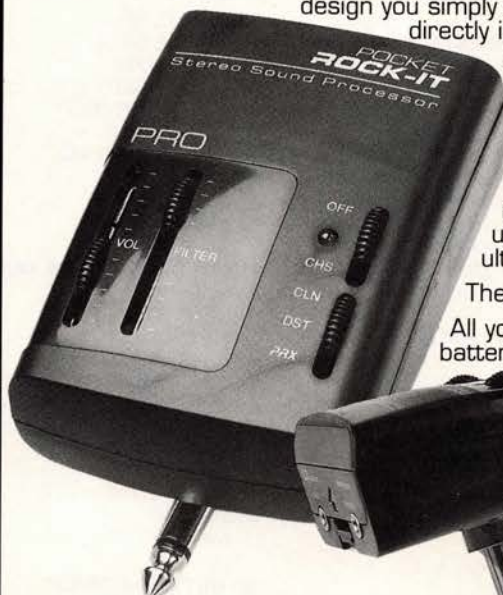
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# THE READERS CHOICE AWARDS NOMINATIONS

*GUITAR* For The Practicing Musician's 8th Annual Readers Choice Awards ballot has a couple of changes. This year the nominations have been slightly expanded to include up to twelve players or bands in each category (the Guitar Album of the Year category still sports 26 titles). We have also introduced a new category (The Metal Edge) and changed the title of Metal God in Waiting to Guitar God in Waiting. As usual, your issue should contain a blow-in card on which to cast your votes—if, perchance, the blow-in card is not in your issue, simply mail this page, or a copy of it, to us, by the deadline, which is September 9, 1991. To ward off queries, comments or complaints about who is or who is not included on this year's ballot, keep in mind that the nominations are for records and tours and other extraordinary achievements that took place during the year starting in June, 1990 and ending in May, 1991, thus no mention of recent works by Van Halen, Guns N' Roses, Skid Row, Metallica, etc. When writing in

votes for the Hall of Fame, remember that Stevie Ray Vaughan, Joe Perry and Alex Lifeson were inducted in the last ballot. Also, do not vote for members: Van Halen, Rhoads, Hendrix, Page, Clapton, Vai, Malmsteen, Lynch, Satriani, Beck. As the Hall of Fame selection is a lifetime achievement award, your vote must be for a player who has completed at least five full length albums over the course of at least five years. Please refrain from turning the Hall of Fame vote into a Most Valuable Player of the Year vote. Solo of the year can be from any song released during the Award Year (6/90-5/91) and need not be a self-contained solo piece, nor did it have to appear in *GUITAR*. Remember to vote by putting the letter of your selection (rather than the player or group's name) on the line next to the correct category. Once again, the deadline is September 9, 1991, with the winners to appear in an early 1992 issue.

## 1. GUITAR GOD IN WAITING

- A. JASON BLIER
- B. STEVE BROWN
- C. MICHAEL LEE FIRKINS
- D. ERIC GALES
- E. JANIC GERS
- F. MARK KNIGHT
- G. MICHELE MELDRUM
- H. AL PITRELLI
- I. DAVE SHARMAN
- J. KYLE STEVENS
- K. BILLY WHITE

## 2. TOP OF THE ROCK

- A. REB BEACH
- B. NUNO BETTENCOURT
- C. JEFF CEASE
- D. CHRIS DEGARMO
- E. WARREN DeMARTINI
- F. PAUL GILBERT
- G. GEORGE LYNCH
- H. DAVID NAVARRO
- I. TED NUGENT
- J. VERNON REID
- K. SLASH
- L. MICHAEL WILTON

## 3. THE METAL EDGE

- A. JOHN CHRIST
- B. MARTY FRIEDMAN
- C. ROCKY GEORGE
- D. JEFF HANNEMAN
- E. SCOTT IAN
- F. KERRY KING
- G. DAVE MUSTAINE
- H. JIM SANGUINETTI
- I. ALEX SKOLNICK
- J. DANNY SPITZ
- K. JEFF WATERS
- L. DANNY WHITE

## 4. BLUES POWER

- A. ERIC CLAPTON
- B. ALBERT COLLINS
- C. ROBERT CRAY
- D. RORY GALLAGHER
- E. BILLY GIBBONS
- F. JEFF HEALEY
- G. B.B. KING
- H. LARRY MACRAY
- I. GEORGE THOROGOOD
- J. JIMMY VAUGHAN

## 5. INSTRUMENTAL GUITARIST OF THE YEAR

- A. DAVID T. CHASTAIN
- B. MICHAEL LEE FIRKINS
- C. DANNY GATTON
- D. SCOTT HENDERSON
- E. STEVE HOWE
- F. ERIC JOHNSON
- G. ADRIAN LEGG
- H. LARRY MITCHELL
- I. STEVE MORSE
- J. CHRIS POLAND

## 6. MAN ON BASS

- A. LES CLAYPOOL
- B. RANDY COVEN
- C. JOHN NORWOOD FISHER
- D. STU HAMM
- E. STEVE HARRIS
- F. SHARE PEDERSEN
- G. BILLY SHEEHAN
- H. MUZZ SKILLINGS
- I. STING
- J. KIP WINGER

## 7. SONGWRITER OF THE YEAR

- A. NUNO BETTENCOURT
- B. JON BON JOVI
- C. PETER BUCK/MIKE MILLS
- D. ELVIS COSTELLO

- E. CHRIS DEGARMO
- F. C.C. DEVILLE
- G. JANI LANE
- H. CHRIS ROBINSON/  
RICH ROBINSON
- I. STING
- J. NEIL YOUNG

## 8. STILL RELEVANT AFTER ALL THESE YEARS

- A. AC/DC
- B. DEEP PURPLE
- C. DOOBIE BROS.
- D. BOB DYLAN
- E. PAUL McCARTNEY
- F. ROGER McGUINN
- G. MOTORHEAD
- H. CARLOS SANTANA
- I. STYX
- J. JOE WALSH
- K. YES

## 9. NEW BAND OF THE YEAR

- A. ALICE IN CHAINS
- B. DAMN YANKEES
- C. FIREHOUSE
- D. HAVANA 3AM
- E. LYNCH MOB
- F. MORDRED
- G. NELSON
- H. PRIMUS
- I. SAIGON KICK
- J. STEELHEART
- K. TRIXTER
- L. WARRIOR SOUL

## 10. OUTSIDE CORNER

- A. ADRIAN BELEW
- B. BODEANS
- C. DIVINYLS
- D. FISHBONE
- E. ROBERT FRIPP
- F. GANG OF FOUR

- G. HAVANA 3AM
- H. PIXIES
- I. IGGY POP
- J. PRIMUS
- K. SONIC YOUTH
- L. SUNDAYS

## 11. GUITAR LP OF THE YEAR

- A. AC/DC *THE RAZOR'S EDGE*
- B. ANTHRAX *THE PERSISTENCE OF TIME*
- C. BLACK CROWES *SHAKE YOUR MONEY MAKER*
- D. JON BON JOVI *BLAZE OF GLORY*
- E. DAMN YANKEES *DAMN YANKEES*
- F. EXTREME *EXTREME II*
- G. JANE'S ADDICTION *RITUAL DE LO HABITUAL*
- H. LIVING COLOUR *TIME'S UP*
- I. LYNCH MOB *WICKED SENSATION*
- J. MEGADETH *RUST IN PEACE*
- K. MORDRED *IN THIS LIFE*
- L. STEVE MORSE *SOUTHERN STEEL*
- M. MR.BIG *LEAN INTO IT*
- N. POISON *FLESH AND BLOOD*
- O. ROBERT PLANT *MANIC NIRVANA*
- P. QUEENSRYCHE *EMPIRE*
- Q. RATT *DETONATOR*
- R. DAVID LEE ROTH *A LITTLE AIN'T ENOUGH*
- S. SAIGON KICK *SAIGON KICK*
- T. SLAYER *SEASONS IN THE ABYSS*
- U. TESLA *FIVE MAN ACOUSTICAL JAM*
- V. TESTAMENT *SOULS OF BLACK*
- W. WARRANT *CHERRY PIE*
- X. WINGER *IN THE HEART OF THE YOUNG*
- Y. NEIL YOUNG *RAGGED GLORY*
- Z. ZZ TOP *RECYCLER*



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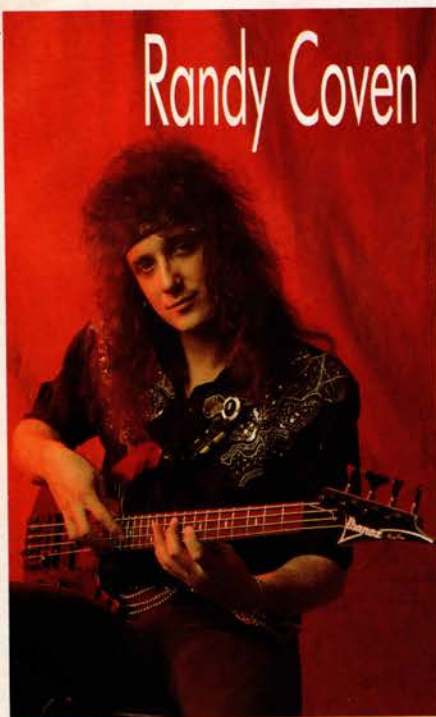
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Robin Visotsky



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came over for a rehearsal. It's a chromatic exercise that you run up and down the neck. Example two is an exercise I made up to help cross the strings. Example three goes back to my Berklee days. Sitting in Vai's dorm room, he showed me this exercise he was working on. Of course, you have to exercise before working on this exercise. Combine these three examples, as they all should be very helpful. But please take it slow. I don't want to be responsible for your busted knuckles.

Ex. 1 Larry Coryell (chromatic exercises)

Move this pattern up 1/2 steps up the neck.



Ex. 2 Randy Coven (4th exercises)



Ex. 3 Steve Vai



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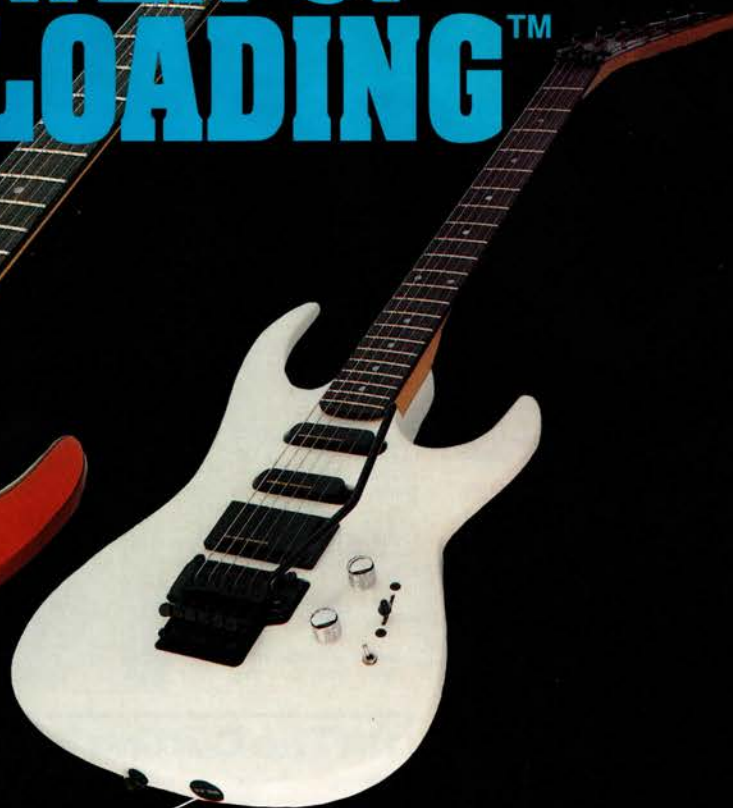


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**Crosby, Stills, Nash and Young**—*So Far* (Atlantic) 378-745

**Grateful Dead**—*Skeletons From The Closet* (Warner Bros.) 378-406

**Roy Orbison**—*The All-Time Hits, Vols. 1 & 2* (Columbia Special Prod.) 377-945

**The Who**—*Who's Better, Who's Best* (MCA) 376-657/396-655

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**Journey**—*Greatest Hits* (Columbia) 375-279

**Dire Straits**—*Money For Nothing* (Warner Bros.) 375-055

**Billy Squier**—*Creatures Of Habit* (Capitol) 418-822

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**Rolling Stones**—*Flashpoint, Highwire, Ruby Tuesday; Brown Sugar, etc.* (Rolling Stones Rec.) 418-715



**Chris Isaak**—*Heart Shaped World*. Title cut; *Wicked Game*, etc. (Reprise) 386-144

**Joe Sample**—*Ashes To Ashes* (Warner Bros.) 414-151

**Susanna Hoffs**—*When You're A Boy* (Columbia) 411-140



**Michael Bolton**—*Time, Love & Tenderness*. Love Is A Wonderful Thing; more. (Columbia) 415-711

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**The Alarm**—*Raw* (I.R.S.) 420-547

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**Morrissey**—*Kill Uncle* (Sire/Reprise) 416-750

**The Pogues**—*Hell's Ditch* (Island) 415-661

**Eleventh Dream Day**—*Lived To Tell* (Atlantic) 419-564

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**Iggy Pop**—*Brick By Brick* (Virgin) 409-854

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Jeff Tisman

# Alex Skolnick

## Scale Syndrome

When composing or playing music, I would suggest that the best way to use a scale is to not play it. How can you use it if you don't play it? By not thinking about it too much. Too much, for me, would be anything beyond knowing that the scale you're using suits your needs. While a scale can sometimes occur and still sound musical, all too often guitarists place too much emphasis on the scales they use, which causes their music to sound more like a textbook example than a personal creation. I consider this to be the "scale syndrome," which is partially a result of repeatedly playing scales for memorization.

While it is helpful to learn scales repetitiously, there are other ways which can help to alleviate the scale syndrome. I suggest practicing the scales by intervals. In Ex. 1, a C major scale is illustrated in 2nds, 3rds, 4ths, 5ths, 6ths and 7ths. Any scale can and should be practiced this way, in all 12 keys. For variety, try playing the intervals backwards, or forwards alternating with backwards. Ex. 2 is the vocal melody for "You Can't Always Get What You Want," by the Rolling Stones. Notice the use of 2nds, 3rds, 4ths and 6ths. Clearly, you don't have to follow a scale to achieve a great melody, and this should be applied to your guitar playing. Joe Diorio

Ex. 1

Seconds Thirds

Fourths Fifths

Sixths Sevenths

Ex. 2

has written a helpful book on the subject, entitled *Intervallic Designs*. Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* contains over a thousand patterns that can be applied to the

scale and key of your choice. The end result should be freedom from scale syndrome, a better musical vocabulary, and more inspiration for your own compositions or improvisations. See you next month. ➤



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## ANTISOCIAL GUITAR

# Reeves Gabrels Glissando Guitar



Once upon a time, there were no polyphonic synths. If you wanted a sustained chord texture, you had a choice between finding a string section, a horn section, some sort of organ, or using your imagination. For whatever reason, somewhere back in the early '70s, a guitar player named Steve Hillage found his own solution to this dilemma in a technique he called 'glissando guitar.' And like so many things, it sounds new again in the '90s. So here we go...

1. *The glissando tools:* The only really necessary piece of equipment is a metal bar or slide to rub against the strings. For best reproduction of the pitches produced by rubbing, you should use compression or a little preamp-gain to increase sensitivity. To give body to the sound, use some delay (about 300 milliseconds) and maybe some flanging or reverb.

2. *The glissando technique:* Take the slide between your thumb and index fingers. Place it against the strings (do not fret) over the 12th fret (perpendicular to the strings). Mute the strings between the 12th fret and nut with your left hand. Move the slide back and forth in a perpendicular motion to the strings and this will generate sound. By using a circular motion, you can vary the pitch to a greater degree. The next step is to slide to different fret positions and to establish a level of familiarity with the technique.


3. *Glissando harmony:* Using the straight slide or bar on the guitar at the 12th fret gives us (most easily) two types of chords: an E minor 7(11) or a G major 9.

The E minor 7(11) breaks down this way (from low E to high E): E=Root, A=the 11 (or sus 4), D=Flat 7, G=minor 3rd, B=5th, E=Root (octave). The G major 9 breaks down like

this: E=6th, A=9th, D=5th, G=Root, B=3rd, E=6th (octave).

With these chord colors (major and minor) available to you, you'll find you already have a lot of built-in flexibility. By establishing a greater rapport with the technique, you can take it much further. A good working knowledge of harmony is key to using any of these ideas to their fullest. For example, using the glissando technique on just the E, A and D strings at the 12th fret will give you an Asus triad with the root on the 5th string. Imagine the harmonic possibilities/damage to be found in using the slide/bar at an angle.

The only recorded examples (to my knowledge) of this style of playing exist on Steve Hillage's solo albums and on records by his previous band, Gong. For a specific example of this technique, I would recommend checking out Hillage's album, *L*, in particular a track called (oddly enough), "Hurdy Gurdy Glissando." This album has just been reissued by Virgin/Caroline. You will probably think that what you are hearing is a keyboard. It's not.

Have fun! 



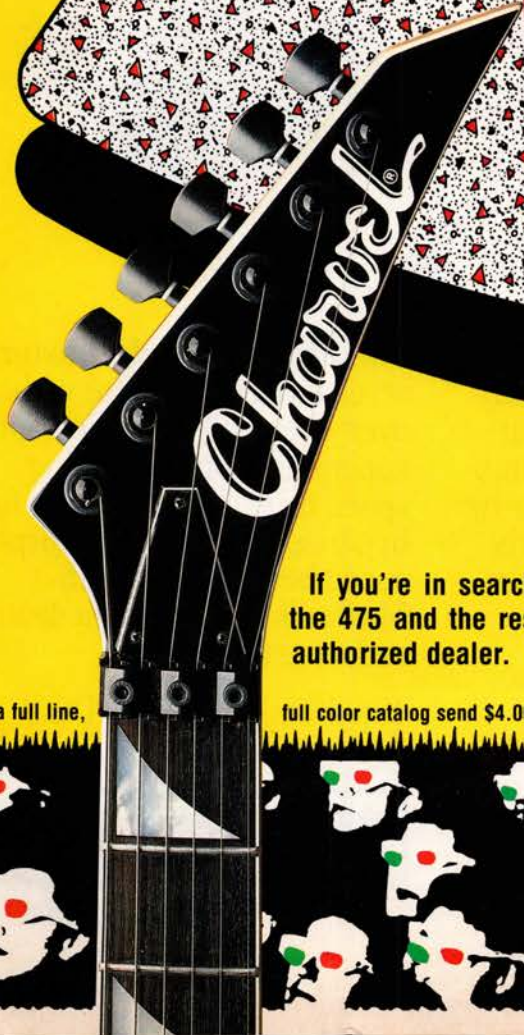
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# MAKING IT ON THE ROAD

Barney Wolfe ■ LORD TRACY

David Mineham ■ THE NEIGHBORHOODS

Kaspar Abbo ■ THE BONEDADDYS

Frank Zappa imagined it as *200 Motels*. Paul Simon painted a depressed, but accurate picture of it in "Homeward Bound." *Spinal Tap* lurched a bit further toward its deranged heart. Call it what you will, but a couple of hundred nights a year on the rock 'n' roll road playing clubs can be many things to many people. We spoke with three musicians from three of the bands tapped this year by the Miller Band Network to endure such a grueling dream come true: Kinley (you can call him Barney) Wolfe, extraordinary bass player for 'Dallas' Best Hard Rock Band,' Lord Tracy, who have had two albums out on MCA; David Mineham, the vibrant singer/songwriter/guitarist in the Neighborhoods, who have just been signed to Michael Douglas' Third Stone/Atlantic Records; and Kaspar Abbo, a recent member of the wacky multi-dimensional eight-man band, the Bonedaddys, whose debut album was released on Chameleon. We thank the Miller Band Network for helping us put together this revealing discussion.

Can you make a living doing this?

BARNEY: At this point, I'm making a living, finally. Right now, I'm paying my bills. That's all I've ever asked for.

DAVID: You make enough to pay for the apartments that you don't live in.

KASPAR: The payoff is not necessarily financial; the payoff is that I'm finally doing something that I've always wanted to do. When you get an

appreciative audience, you get this instant gratification. Every once in a while, when I'm on the road and it gets a bit grueling, I have to remind myself, 'What else would I rather be doing? This is what I've been working at since I was in my mid-teens.' Another cool thing is, when I think about touring on this level, it's like the 20th century version of what Moliere was doing a couple of hundred years ago. We're like a band of travelling salesmen, selling a couple of hours of escape from confusion.

How does a band build an audience?

DAVID: The first time in any town for most bands is usually pitiful. All you can do is bite the bullet and play your ass off, unless you've got a real buzz about you, or you're from a certain town that has credibility. Bands from Minneapolis, for a long time, had credibility. For a certain time, it was Boston, and now it's Seattle. That's all well and good, but for the most part, it's a big country, and on an independent level, even if you're getting a lot of press in alternative magazines, you can still pull in ten people on

a weekend night in Oklahoma City, if you're lucky. Every band has to realize that those first times through are usually very humbling experiences. Just get through it and play well. You can always sleep better in your hotel room, if you've

played well.

KASPAR: A lot of it depends on the audience we appeal to. We seem to appeal to a hippie crowd in a lot of places, and in college towns like Lawrence, KS or Madison, WI, we're mainly drawing that kind of a crowd. A lot of it depends on the promotion.

BARNEY: When we were in Florida, somebody came and saw us in Fort Lauderdale and drove 45 minutes the next night and saw us in West Palm Beach. We saw a hundred people from Lauderdale in West Palm. You always hear people

## THE NEIGHBORHOODS



David Mineham

## THE BONEDADDYS

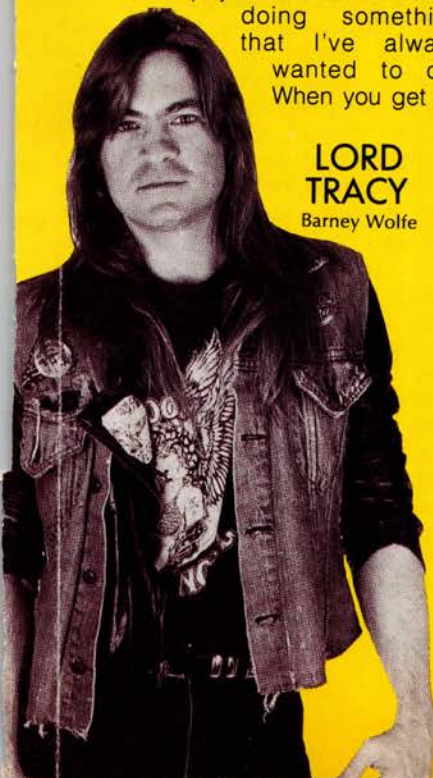


Kaspar Abbo

saying, "I'm bringing my friends. They have to see you." Sometimes there'll be

## LORD TRACY

Barney Wolfe





## ROCK CLIMBING

a place like Beatrice, Nebraska. The club was called The Wall. We got there and people were on line a mile around the club. It was sold out weeks in advance! We didn't think that ten people listened to rock 'n' roll in the whole town. It was a madhouse! I wish every place was like that.

DAVID: There are always the hard core regulars of the club, who may seem like lounge lizards, who have no other purpose in life but to say they saw a good band the other night. They're tapped into whatever exists in the town. They can either snub you or open the gates for you. Waitresses, bartenders, the sound man, the light man, all help promote the band.

KASPAR: We've had two albums out on a small label, but word of mouth has worked very well for this band. A lot of times, we'll get people coming whose friends have seen us and said, "Go, go, go." We've also gotten some press and some airplay. I still don't know how people perceive us; some people think we're like these pop Gods, and others see us as a roving band of gypsy idiots trekking the globe in a Dodge van.

**What's a comfortable amount of dates a week for you?**

BARNEY: We usually do six nights a week. When they can't book a date, they say, "That's your off date." But the more

I play, the better I get. When we have a month off, when I come back, my hands aren't as strong.

KASPAR: This last tour, we were out for 30 days and we did 25 shows. We only had one day off, because the other days were driving days.

DAVID: You talk about stress? For me, after the fourth, fifth night in a row, my voice starts to go and I lose my top end, so you've got to think how to sing differently. Your skin has worn down, your fingers have separated from the fingernails, because you've bent too many notes too hard.

**Does your price change from area to area?**

DAVID: When you're hot, you can call upon a little more. The first time you come into a place, you're looking at the bottom dollar. You do that just to make the impression and show what you're worth, and to hike it up to the next level. If you truly prove your worth, maybe the guy will say, "We'll get you here on a Friday night next time," as opposed to the Tuesday night you were there. That's all part of the bargaining process. Basically, your first couple of road trips in new areas, you're there to lose money. Hopefully, you'll make enough to pay for the room that night, maybe not. You've got to keep the faith and remain far-sighted. The instant gratification, financially, just won't be there, but you're in-

vesting in yourself.

BARNEY: Some places, we make so much money, I can't believe it. In other places, we make so little money, I can't believe it. But I've been looking through the contracts and the thing I've noticed is that when we go back in that club again, our price doubles.

KASPAR: Going into a new market in a small town definitely decreases the guarantee, as opposed to going into a place like Chicago, where we do exceedingly well, and we can get a real large guarantee. At this level, sometimes your rooms are covered, sometimes they're not, and rooms can become expensive when you're talking about being out for a month.

**What size crew do you take with you?**

DAVID: We have a nucleus of one guy with another guy. Maybe this year I won't be lugging my gear, because things are certainly taking off in a better way, but there are bands that will kill themselves by paying out money for crews that they can't really afford. They won't go on the road because the crew that they're used to having around town can't be paid. And so they stay at home that year.

KASPAR: Our crew basically consists of a road manager and a sound man who both double as drivers and laundry guys. We set up our own stuff. Occasionally we've run into a place that has their own crew, but that's very rare.

BARNEY: We have two guys right now. They work really hard. One guy does drums and he's the road manager—takes care of all the business. The other guy takes care of me and the other two guitar players, and he's totally overloaded. I try to help him out as much as I can.

**Is anyone better off not being signed?**

DAVID: Well, we like to say we were better off not being signed, but of course everyone wants to be signed. You can be signed to the worst deal in the world, though, and bide your time until that part of your life is over. You might be put on the shelf and waste a record and feel bad about yourself. You could start to think, "They didn't promote our record. Maybe we suck." Or it could go the other way and blow your ego out of proportion. Some bands will have certain freedoms by not being signed. They can be a little more indulgent, experimental, and not be so concerned with the pressures of 'what's a hit.'

BARNEY: Sometimes labels want you to conform to what they think will sell records. Sometimes they'll put a lot of pressure on you, but it's always better to be signed.

KASPAR: If you're signed to an inappropriate record label, or someone that isn't really promoting your product or working on getting it out there, it's a problem.

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# These keys let you travel in style...



If you're signed to the wrong record label, and you do an album and it isn't sold, when it comes to looking for a new label, it can hurt your credibility.

**Are there opportunities to tour for bands that aren't signed?**

BARNEY: Yes, but that's when you have to play cover songs. You can easily get stuck in a rut, out on the road, playing every new band's cover song, and then nobody's ever going to want to hear your stuff.

DAVID: If you make your presence known, those things will come around. Also, you develop—you grow from touring, because you see all the other music that's out there. Some of the coolest things will turn up in the most unlikely places. I love being in a town that's sort of cut off from the world. It's not really on the beaten track, but in between this urban center and that urban center, truly set apart. In these towns, you'll get these unique mutations of bands and music that are so original because they've got nothing to go by.

KASPAR: Having a product out to promote is a big factor in having a successful tour. I imagine without one, it would be a lot harder.

**Do people want to hear covers?**

BARNEY: Before our record came out, we did a handful, but we did them our

way. We got fired so many times because we didn't do covers. If the crowd was good, the club owners loved us—but if the crowd wasn't good, they'd say it was because we didn't play covers. But after we got the deal, a lot of them started saying, "I'm the club that discovered this band." I never played in a band that did that top 40 stuff, but, at the same time, I never gigged a lot and I never made any money. When we started this band, our guitar player had played in a band that played covers and they made money; all they did was play the new Whitesnake song. When you're starting out you have to decide what you want to do: If you just want to be a musician and play, you can do the cover band thing, but if you want the long haul, you're going to have to stick by your guns to do whatever it takes to be able to play your music. Even if that means getting a job and working all day and rehearsing all night and not getting any sleep.

DAVID: Sometimes you go into a club and it's obvious that if you throw out a single, it's going to lubricate the night. It's a cool subject to talk about, because it helps define a band's roots and what they're about, and you can have a lot of fun with it. I wouldn't suggest playing "Twist and Shout" just because there's a

lot of frat guys in the audience and everyone's going to have a good time if you do that. But to pull out songs that might have influenced you growing up—made you want to pick up a guitar in the first place—and maybe do them in your own style, is a cool thing. Some bands go overboard. The Replacements, who are rich in the same roots that I have, and truly love music, when they started doing all the half-finished covers and the aborted ones, it was great fun, and you could understand where it was coming from. It was sort of an inside joke that spread like wildfire, and then every band started doing that, and it kind of lost its meaning; it kind of got too saturated with these half-assed attempts that kind of plagiarized covers and diminished their value. I'm not saying you should have five in your set, but if you want to do a couple for your encore, or if you want to do one subtle, obscure cover in the middle of the set, you will, for one thing, give yourself a little fun. If it's obscure enough, then a handful of people will be in the audience who know what it is and where it's from, and you'll start to pick up this initiated brotherhood of fellow music lovers, and you get a deeper response through that, sometimes.

KASPAR: We do covers and most people don't realize it. They're traditional



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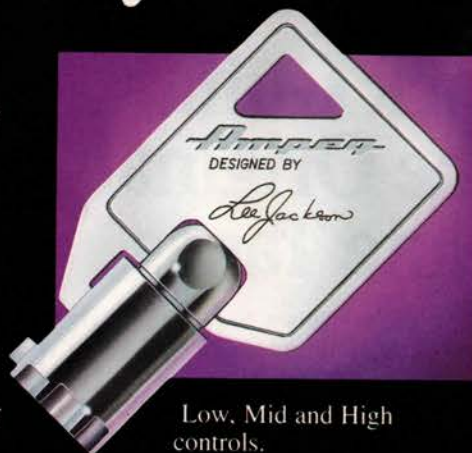
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**PAGE: TAPE 109 SOLO RHYTHM**  
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African songs or Captain Beefheart tunes and stuff like that. Though these might not be conventional covers, they're covers to us.

Do you reach new levels, musically, when you've been on the road for a while, or do you get into a rut?

KASPAR: I think it could easily go either way; it all depends on personal ambition. If you're comfortable with where you're at, why take it any further?

BARNEY: What you want to do is try to keep making things better every night, and you get into a groove where you're doing that every night. I've seen lots of bands get in ruts because they don't like the road; they've never done it. But to me, that's what music's about: if you can go in front of people and reach a new height every night.

DAVID: If the hair sticks up on the back of your neck and you say, "Damn, I'm singing great!" there's a rush. If it's all clicking, there's a high like you could never imagine. Unfortunately, on the nights when you're tired, or your voice isn't up to snuff, you start to hit an automatic pilot. Hopefully your automatic pilot is better than most and it's got more energy than most. At some point, you're sapped, and you get up there and you just give what you've got and hope that's enough. Then there are times when you think you're spent, and you've got nothing, but suddenly, something comes from somewhere and gets you over the hump. Sometimes the most dreaded show, the show that's anticipated to be the worst, turns out to be excellent. And vice versa.

How do you fit creativity into the cycle of the road?

BARNEY: I hear a lot of people talk about it being hard to write on the road, but to me it's easier, because you're away from your family and friends, so you can focus on the things you need to do. When I'm at home, I have so much stuff to do I can't even think about my guitar. But now, if I wrote a song last night, I can run it down at soundcheck. That's what we do with all our new material. We never play our old songs at soundcheck. It would be like playing a Whitesnake song or something—we would puke. Since the first of the year, we've had two weeks off. We went home, and five of those days we were in the studio. So we plan to be in the studio on our time off.

KASPAR: I'm usually so distracted when we've got free time. When I'm actually in my hotel room with time to kill, I'm snoring. I get ideas on the road, but I'm better off when I get home and get into my little room there and plug in my synthesizers and make noise.

DAVID: If you discipline yourself, you can bring a guitar into the hotel room, or



maybe work things out at soundcheck. Keeping a journal is good, too, not only for your personal experiences, but maybe a lyric is on your mind and you can explore it and get it down. There are great things that vaporize into nothing because you forgot to write it down. I'm very jealous of people who can write on the road. It's so personal. It's so hard. I just have to sit down alone. I have to be home; I've got to be sane.

Have you had A&R people come see you on the road?

DAVID: Oh boy, showcases. Up on the auction block. It's horrible! It's the hardest thing in the world. You're doing showcase after showcase after showcase, and you feel just like a piece of meat. That's a fact of life in order to get signed.

BARNEY: Most A&R people are pretty cool; I've run across a few that were real dickheads. Probably once a week they'll fly to where we're playing. They'll talk to you and take you out to dinner, so at least you'll get a free meal.

KASPAR: One kind of snag we're running into is that a lot of A&R guys in L.A. have seen us in a previous incarnation, so it's going to take some convincing to get them to come out and rediscover the band. But I'm not that fond of A&R people for a number of reasons. For one, you put 40 on a list and two show up. I can understand, because if I were an A&R person, I wouldn't want to sign anybody, because I might get fired.

When people say, "Gee, you guys should be signed," how does that make you feel?

DAVID: We heard that for ten years: "You guys should be on a major label." But there were reasons why we weren't. Our organization sucked; the way we went about things was totally messed up. It wasn't just artistic content. Every one was kissing our asses when we were 17 and 18 years old. It was all going so fast. We had apartments and houses rented. We had a fleet of cars. We had a road crew and a truck, managers, and lighting designers. I swear to God, it was just like what a rock star is supposed to be. At 17 it was, "Oooh, yeaahhhh!" So I guess we got that out of the way.

KASPAR: We hear, "You should be signed to a bigger label" all the time. But the distribution of our label wasn't the best, and people were always complaining that the product wasn't getting to their town.

BARNEY: Mostly, kids ask us when they can get our second record.

What are some of the other realities behind the rock 'n' roll fantasy?

KASPAR: The first tour I went out on was with a reggae band from England, but I didn't really check it out thoroughly. We were promised a certain amount of gigs

Continued on Page 145

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# TABLATURE EXPLANATION

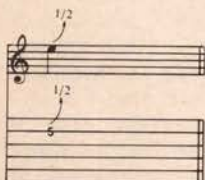
**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

|                     |   |    |   |
|---------------------|---|----|---|
| 1st string - High E |   | 15 | 0 |
| 2nd string - B      |   | 15 | 0 |
| 3rd string - G      |   |    | 1 |
| 4th string - D      |   |    | 2 |
| 5th string - A      | 3 |    | 2 |
| 6th string - Low E  |   |    | 0 |

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up 1/2 step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



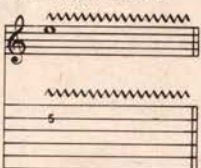
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



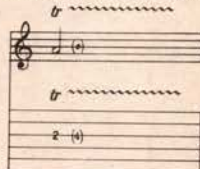
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



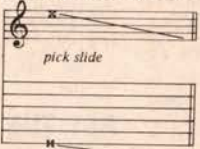
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



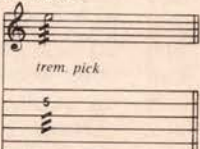
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



A.H. pitch: E

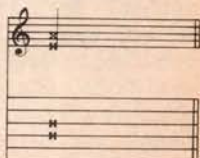
**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





## DADDY, BROTHER, LOVER, LITTLE BOY

Not satisfied with the tremolo picking abilities of mere mortals, Billy and Paul turned to the appliance world, in the form of Makita cordless drills with picks glued to the drill bits. The opening sound effects in free time are created by a collage of electric drills, backwards guitars and backwards voices, culminating with a sustained G5 chord. When time is established, Paul sets up a rhythm pattern made up of diads played against a G pedal; starting at bar 5 these diads are based on G Pentatonic minor (G, B $\flat$ , C, D, F), and bars 9 & 10 are reminiscent of keyboardist Jon Lord's intro part on Deep Purple's "Highway Star." The verse and pre-chorus rhythm parts are based on a similar approach, with a little extra activity in bars 3 & 4 of the pre-chorus. Riffs A and B, which follow the first and second verses, respectively, are both based on the G Blues scale (G, B $\flat$ , C, D $\flat$ , D, F), and are doubled up an octave by Fills 1 & 2.

The interlude begins with a key change to E minor and some bizarre sounds from Billy and Paul, featuring harmonics, pick slides and wide vibratos. The two-bar lick before the solo (at 2:15) is based on E Aeolian (E, F $\sharp$ , G, A, B, C, D) and employs a wide-stretch shape, descending on the D and G strings in bar 1 and the A and low E strings in bar 2. The position shifts are initiated by the index finger on beats 2 & 4 of both bars. Paul's solo is also based on E Aeolian, and contains many positional shifts, which Paul executes with incredible precision. Bars 5-7 feature a difficult lick played on the top two strings, working down the neck from XVII to IX position, and the articulation is immaculate. This is followed by the cordless drill section, and Billy and Paul's harmonized lines are based on G major (G, A, B, C, D, E, F $\sharp$ ), which is the same series of notes as E Aeolian. In bars 11-14 the intervals are sixths apart, with ascending and descending lines staying chromatic to G major. The song ends with an array of overdubbed guitars which execute pick slides, long descending slides down the low E string, tremolo bar and slight feedback.

## MONKEY BUSINESS

This tune opens with a clean-tone guitar which plays a doublestop rhythm part based on F $\sharp$  Pentatonic minor (F $\sharp$ , A, B, C $\sharp$ , E) with slight use of the major third, A $\sharp$ , alluding to F $\sharp$ 7 and a dominant tonality. When the band enters (at 0:35), this rhythmic idea is expanded on, played by two guitars with crushing tone. Notice the slight increase in tempo, which is initiated by the cowbell. The

single-note lick in the last bar of Rhy. Fig. 2 is based on the F $\sharp$  Blues scale (F $\sharp$ , A, B, C, C $\sharp$ , E). Rhy. Fig. 3, used for the second and third verses, further expands on the previous rhythm patterns, and is played with a slight triplet feel, with straight sixteenth notes played as eighth-sixteenth triplets, similar to Aerosmith's "Walk This Way" and "Love in an Elevator." The single-note lick in the last bar of Rhy. Fig. 4 is also based on the F $\sharp$  Blues scale, and is reminiscent of Whitesnake's "Still of the Night." This lick is repeated at 2:30, leading into the 4-bar section that precedes the bridge, where a clean rhythm guitar sets up the bridge rhythm part (Rhy. Fig. 5), based on F $\sharp$  Pentatonic minor. This is joined by a heavily distorted guitar which gets feedback from the C $\sharp$  on the 5th stg., 4th fret; the feedback pitches are G $\sharp$  and E $\sharp$ , the fifth and major third of C $\sharp$ , respectively. As indicated in the footnote, re-attacks are simulated by flicking the toggle switch between the cranked bridge pickup and the turned-off neck pickup. This is a technique used by Pete Townshend, Jeff Beck and Eddie Van Halen.

The guitar solo begins in II position with lines based on F $\sharp$  Pentatonic minor, moving up to XIV position in bar 3 and employing the F $\sharp$  Blues scale. F $\sharp$  Dorian (F $\sharp$ , G $\sharp$ , A, B, C $\sharp$ , D $\sharp$ , E) is alluded to in bar 5, as D $\sharp$  is thrown into the F $\sharp$  Blues scale.

## GET THE FUNK OUT

This Rick James-meets-mega-metal extravaganza begins with a funky bass line (played with a pick) over which Nuno adds funky syncopations on muted high strings, moving into the heavy verse section, with a rhythm part made up mostly of diads, fourths apart, and octaves. This part is played by two guitars, split in the stereo pan, the one on the left with a very meaty, distorted tone, and the one on the right with a thinner, more distorted tone. The diads are punctuated with single notes played as slightly muted sixteenth notes, and this approach, of balancing dotted eighth-sixteenth chord hits with muted sixteenth notes, is used throughout the tune. Bars 1-8 of the chorus sections feature lines based on G Dorian (G, A, B $\flat$ , C, D, E, F). Notice the wah-wahed rhythm guitar in the last bar of the pre-chorus before the second chorus section, along with the sixteenth-note harmonized lick played by two guitars. Nuno introduces a new rhythm part in the second half of the second chorus, outlining G7 and a true dominant tonality, previously alluded to. The scale which represents this tonality is G Mixolydian (G, A, B, C, D, E, F). Notice also the shift in the bass line, which now accentuates major thirds (B $\flat$ 's). The last lick,

made up of groups of four sixteenth notes which are displaced by the use of sixteenth note rests, is based on the G Blues scale (G, B $\flat$ , C, D $\flat$ , D, F).


Nuno's solo begins with four bars of the G Blues scale played in XV position, before moving into *blazing* tapped riffs which outline B $\flat$  in bar 5, with the use of the notes of a B $\flat$  major triad (B $\flat$ , D, F), C in bar 6, with the C major triad (C, E, G, plus the second, D), E $\flat$  in bar 7 (E $\flat$  major triad: E $\flat$ , G, B $\flat$ , with the second, F) and F in bar 8 (F major triad: F, A, C, with the second, G). Bars 7 and 8 feature similar shapes to 5 & 6, but the lick is now played as 32nd's as opposed to sextuplets. Nuno pulls these licks off with absolute clarity and precision. Bars 9 and 10 feature G Mixolydian, with the inclusion of the minor third, B $\flat$ , and after the wacky riff over C (bars 11 and 12) he returns to the G Blues scale for the remainder of the solo.

## ANARCHY IN THE U.K.

The Pistols' first album, *Never Mind the Bollocks, Here's the Sex Pistols*, features a very tight band, led by guitarist Steve Jones, whose sloppy but energetic style typifies the spirit of early punk. For rhythm, Jones pounds away on full barre chords, using a thick, distorted tone. Jones doubles the rhythm part, splitting it left and right in the mix, and there are slight discrepancies; all the rhythm parts are arranged here for one guitar.

For the guitar solo, Jones plays minor triads on the top three strings to outline Dm and Em, using the notes of an A minor triad (A, C, E) over Dm, and the notes of Bm triad over Em. The intervallic relationship created is 5 $\flat$ 7 and 9 over both chords. Over G, in the last two bars, Jones plays mostly doublestops diatonic to G major (G, A, B, C, D, E, F $\sharp$ ). The eight-bar bridge features a key change to D major, for which the verse rhythm part is transposed. The song ends with some bizarre feedback, attained from the top notes of the C chord.

## QUESTION

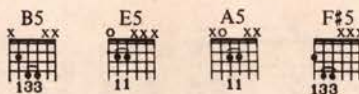
This tune is driven by Justin Hayward's heavily-strummed acoustic guitar, tuned to open C. The strumming pattern consists of straight sixteenth notes and sixteenth syncopations, and Hayward uses some unique chord forms. There are many effective subtleties to the strumming patterns, so be sure to read them carefully. At 1:38, the song shifts to half time, and the reverb is beefed up for this "dreamy" section. There are some great chord voicings here, such as the G7sus4/D and C/E. At 4:21, the intro, first verse and chorus are repeated, and the song fades at the repeat of the verse section. 



# MONKEY BUSINESS

As Recorded by Skid Row  
(From the album SLAVE TO THE GRIND/Atlantic Records)

Words and Music by Rachel Bolan  
and Dave 'The Snake' Sabo



Moderate Rock ♩ = 88

Intro  
N.C.(F#7)  
Gtr. I

mf sl. (clean tone) H P let ring-4 H P H P H P let ring-4 H P H P

sl. sl. sl. sl.

2 4 2 3 2 2 4 2 4 (4) 2 4 2 3 2 2 4 2 4 (4) 2 4

sl. sl. sl.

B5

E5

1st Verse  
N.C.(F#7)

Well, out - side my win - dow there's a whole lot - ta

H P let ring-4 H P H P H P let ring-4 H P H P

sl. sl. sl. sl.

2 3 2 2 4 2 4 2 4 0 2 (2) 2 4 2 3 2 2 4 2 4 (4) 2 4

sl. sl.

B5

E5

trou - ble com - in', the car - toon kill - ers and the rag cov - er clones. Stack heels\_

H P let ring H P let ring-4 H P H P

sl. sl. sl. sl.

2 3 2 2 4 2 4 (4) 2 4 2 3 2 2 4 2 4 0 2 2 4

sl. sl. sl.



w/Rhy. Fig. 1  
N.C.(F#7)

B5 E5

kick - in' rhy - thm, of soc - ial cir - cum - ci - sion, I can't close the clos - et on a shoe - box full of bones.

Slightly Faster  $\text{♩} = 96$  N.C.(F#5) (A5) F#5 (A5)

Ah! Come on, (steady gliss.)

Gtr. II Rhy. Fig. 2

*p* (distorted tone) *mf* *cresc.* *f* P.M. - 4 P.M. - 4

\*Fade in w/vol. control. sl.

2nd Verse  
N.C.(F#m7)

B5 E5

uh! Ah, kan - ga-roo la - dy with her bour-bon in a pouch, she can't—

Gtr. I (15ma) A.H. (end Rhy. Fig. 2) Gtrs. II & III Rhy. Fig. 3

Gtr. II A.H. P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

A.H. pitch: C# E5 F#5 F#5 N.C.(F#m7)

— af - ford the rent - al on a bam - boo couch. Col - lect - ing back her fav - ors 'cause her well is run - nin' dry, I know.

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

Rhy. Fill 1

Gtr. I

*cresc.* *f* *sl.*

2 (2) 12 12 *sl.*



E5 N.C.(F#m7) (A5) F#5 E5 E#5 N.C.

her act is term-i-nal but she ain't gon-na die, no! Slim

(end Rhy. Fig. 3)

P.M.-----4

Gtr. I *tr* *sl.*

Gtr. II *tr*

3rd Verse  
w/Rhy. Fig. 3  
N.C.(F#m7)

E5 E#5 F#5

In-tox-i-ca-do drink-in' dime store hooch, is al-ways in a cir-cle with his part time pooch, and lit-tle

N.C.(F#m7)

E5 Pre-chorus B5 E5 A5

creep-y's play-in' dol-lies in the New York a-rain, think-in' Bow-ies' just a knife, uh. Oh, the pain, I

Rhy. Fig. 4

N.C.(F#m7) B5 E5 A5

ain't seen the sun since I don't know when. The freaks come out at nine, ah,

A.H. (15ma)

Gtr. I *tr*

Gtr. II *tr*

P.M.-----4

H

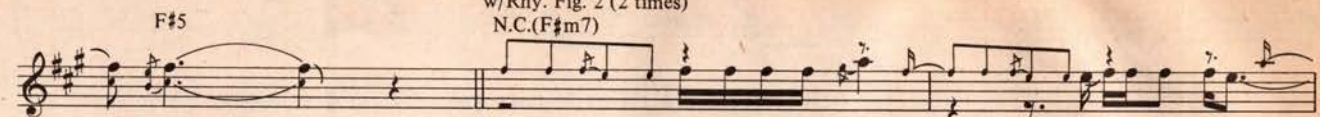
P







Chorus  
w/Rhy. Fig. 2 (2 times)  
N.C.(F#m7)



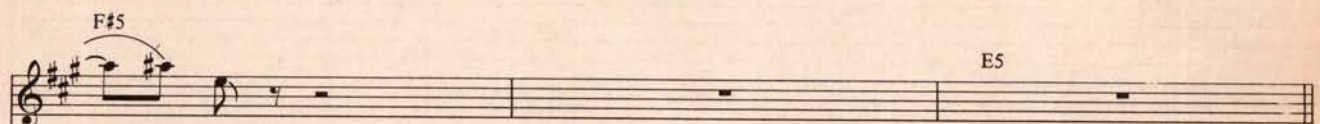
'ness. (Bkgd. voc.) Mon-key bus-'ness. Slip - pin' off the track, Mon - key bus-'ness. jun-gle in black, Ain't



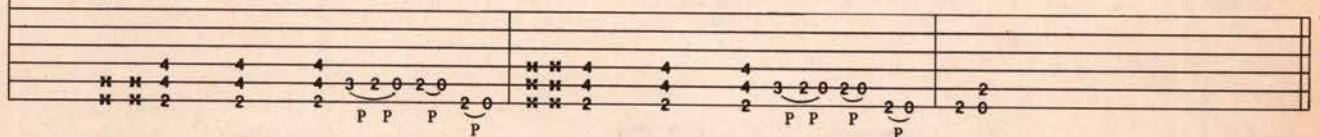
your bus - 'ness. ...if I got no mon - key on my back. A-slip - pin' off the track,



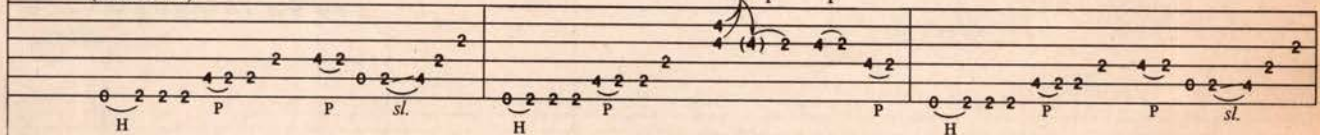
the jun-gle in black, ...if I got no mon - key on my back,



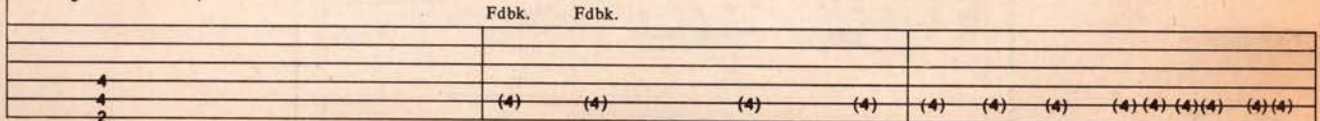
uh!



mf (clean tone)



mf



Fdbk. pitches: G# E#

\*Flick toggle switch in specified rhythm between bridge pickup w/vol. on and neck pickup w/vol. off, creating effect of re-attack.



N.C.(F#5)



[illegible]



A5 B5 E5

Full loco

Full

sl.

7 10 7 2 11 10 13 (13) 2 14 17 14 17 14 7 9 17 14 17 14 17 16 16 20 19 17 19 17 19 17 19 17 17 17 20

2 2 2 4 2 2 4 4 4 4 3 2 0 2 0 2 0

P P P P

Chorus  
w/Rhy. Fig. 2 (5 times)  
N.C.(F#5)

(A5) (F#5) (A5) (F#5)

(Bkgd. voc.) Mon-key bus-'ness. Slip-pin' off the track, jun-gle in black, ...if I got no Ain't your bus-'ness.

Repeat Bkgd. voc. (2 times)  
N.C.(F#5)

B5 E5 (A5) (F#5) (A5)

mon-key on my back ah! Slip-pin' off the track, jun-gle in black,

(F#5) B5 E5 N.C.(F#5) (A5)

...if I got no mon-key on my back. You can't

(F#5) (A5) (F#5) B5 E5 N.C.(F#5) (A5)

tell me I got the bus-'ness. No mon-key on my back.

(F#5) (A5) (F#5) B5 E5 N.C.(F#5) (A5)

Yeah! kuh! Mon-key bus-'ness,

(F#5) (A5) (F#5) B5 E5

uh,'ness! Uh, bus-'ness. Don't give me no bus-'ness boy! Ay!



(From the album SLAVE TO THE GRIND/Atlantic Records)

*Words and Music by Rachel Bolan  
and Dave 'The Snake' Sabo*

Moderate Rock ♩ = 88

Intro

### 1st Verse

4

3

Slightly faster  $\text{♩} = 96$

ES

N.C.(F#5)

(A5)

3

(F#5)

(A5)

(F#5)

BS

E5

2nd Verse  
N.C.(F#m7)

Kan - ga - roo lad - y with her bour - bon in a pouch, (etc.)

E5 N.C.(F#5)

(A5)

(F5)



3rd, 4th Verses

N.C.(F#m7)

3. Slim In - tox - i - ca - to drink - in' dime store hooch (etc.)  
4. ..blind man in a box that - 'll pro - bab - ly die (etc.)

Pre-chorus

E5 B5 E5 A5 N.C.(F#5)

3. Oh, the pain. I ain't seen the sun since I don't know when. (etc.)  
4. him to jump in - to the fire from the fry - ing pan. (etc.)

B5 E5 A5 N.C.(F#5) B5 E5

sim.

C#5 C5 B5 A5 B#5 E5 F#5 N.C. 1. N.C.(F#5) (A5)

(F#5) (A5) (F#5) B5 E5



2. N.C.(F#5)

5 2 0 1 2 0 2 0 2 5 (5) 2 0 1 2 0 2 0 2 5 (5) 2 0 1 2 0 2 0 2

The musical score consists of two staves. The top staff is a bass clef staff with a key signature of one sharp (F#). It contains several measures of music, including eighth and sixteenth notes, and rests. Above the staff, there are labels "B5", "E5", and "F#5". The bottom staff is a treble clef staff containing fret numbers (fingerings) for each note. The first measure shows fret numbers (4), 4, 2, followed by a bar line. The second measure shows fret numbers 4, 3, 2, 0, 2, 2, followed by a bar line. The third measure shows fret numbers 0, 2, 2, 2, followed by a bar line.

The second system of the musical score continues the piece. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a measure labeled 'E5' containing a quarter note on E5 and a half note on D5, both marked with an accent (>). This is followed by a double bar line and a measure labeled 'N.C.(F#5)' containing a half note on F#5, marked with a mezzo-forte (*mf*) dynamic. The next measure contains a quarter note on E5 and a half note on D5, also marked with an accent. The final measure of the system contains a half note on F#5, marked with a slur (*sl.*), and a quarter rest. The lower staff is a single line with fingerings: '2 0' for the first measure, '2' for the second measure, '2' for the third measure, and '5' for the fourth measure. A slur connects the '5' to the next measure, which contains '14 14'. The system ends with a measure containing '16'.

Bridge  
N.C. (F#5)

...vas - e - line gyp - sies\_ and

sil - li - cone souls \_\_\_\_\_ (etc.)



First system of music notation, featuring a bass line with a treble clef and a guitar line with a bass clef. The bass line includes a measure with a whole note and a measure with a half note. The guitar line includes a measure with a whole note and a measure with a half note. The guitar line also includes a measure with a whole note and a measure with a half note.

Second system of music notation, featuring a bass line with a treble clef and a guitar line with a bass clef. The bass line includes a measure with a whole note and a measure with a half note. The guitar line includes a measure with a whole note and a measure with a half note. The guitar line also includes a measure with a whole note and a measure with a half note.

Third system of music notation, featuring a bass line with a treble clef and a guitar line with a bass clef. The bass line includes a measure with a whole note and a measure with a half note. The guitar line includes a measure with a whole note and a measure with a half note. The guitar line also includes a measure with a whole note and a measure with a half note.

Fourth system of music notation, featuring a bass line with a treble clef and a guitar line with a bass clef. The bass line includes a measure with a whole note and a measure with a half note. The guitar line includes a measure with a whole note and a measure with a half note. The guitar line also includes a measure with a whole note and a measure with a half note.

Fifth system of music notation, featuring a bass line with a treble clef and a guitar line with a bass clef. The bass line includes a measure with a whole note and a measure with a half note. The guitar line includes a measure with a whole note and a measure with a half note. The guitar line also includes a measure with a whole note and a measure with a half note.



# ANARCHY IN THE U.K.

As Recorded by the Sex Pistols  
(From the album NEVER MIND THE BOLLOCKS/Virgin Records)

Words and Music by Johnny Rotten, Steven Jones,  
Paul Cook and Glen Matlock

**Intro** *Moderate Rock* ♩ = 132

*\*Two gtrs. arr. for one gtr.*

*R - right*

*F.M. - 3*

*now! Ha ha ha ha ha ha ha ha ha ha!*

**1st Verse** *(5) open* *(5) open* *(5) open* *(end Rhy. Fig. 1)* *w/Rhy. Fig. 1 (2 times)*

*Rhy. Fig. 1* *C* *A* *C* *F<sup>I</sup>* *Em* *C* *(5) open* *A* *C* *(5) open* *A* *C* *(5) open* *A* *C*

I am an an - ti - christ, uh! An' I am an

*(5) open* *A* *C* *F<sup>I</sup>* *Em* *C* *(5) open* *A* *C* *(5) open* *A* *C* *(5) open* *A* *C* *F<sup>I</sup>* *Em*

an - ar - chist, uh! Don't know what I want, but I know how to get it. I

*Rhy. Fig. 1A* *C* *(end Rhy. Fig. 1A)* *Chorus* *G Rhy. G Fig. 2*

wan - na des - troy pas - sers - by. 'Cause I,

*(end Rhy. Fig. 2)* *(5) open* *A*

I wan - na be an - ar -

*w/Rhy. Fig. 1* *C* *(5) open* *A* *C* *(5) open* *A* *C* *(5) open* *A* *C* *F<sup>I</sup>* *Em* *C* *G* *C*

chy! No dogs bod - y!

**2nd Verse** *w/Rhy. Fig. 1 (3 times)* *(5) open* *A* *C* *(5) open* *A* *C* *(5) open* *A* *C* *F<sup>I</sup>* *Em* *C* *(5) open* *A* *C* *(5) open* *A* *C* *(5) open* *A* *C* *F<sup>I</sup>* *Em*

An - ar - chy for the U. K., uh, is com - ing some time, uh, may - be, uh! I'll

*C* *(5) open* *A* *C* *(5) open* *A* *C* *(5) open* *A* *C* *F<sup>I</sup>* *Em* *C* *w/Rhy. Fig. 1A* *G*

give the wrong time, stop a traf - fic line. Your fu - ture dream is a shop - ping scheme. 'Cause



Chorus  
w/Rhy. Fig. 2

Chorus  
w/Rhy. Fig. 2

I, I wan - na be an - ar -

w/Rhy. Fig. 1

C <sup>5 open</sup> A C <sup>5 open</sup> A C <sup>5 open</sup> A C F<sup>1</sup> Em C <sup>5 open</sup> A C <sup>5 open</sup> A C

chy! \_\_\_\_\_

In the cit - y! \_\_\_\_\_

Guitar solo  
Dm

Gr. III *sl.*

*f*

*sl.* *Em VII* *sl.* *Dm* *sl.* *Em VII* *sl.*

*sl.* 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The musical score for 'The Rose Tree' is presented on two systems. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff with various musical notations, including slurs, ties, and dynamic markings such as 'Dm', 'Em VII', 'Dm', and 'G'. The bottom system consists of two staves, likely representing a guitar or piano accompaniment. The first staff of the bottom system contains a series of numbers (12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and a series of slurs. The second staff of the bottom system contains a series of numbers (12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and a series of slurs. The score is a page from a music book, with the title 'The Rose Tree' and the number '10' visible at the top.

[illegible]

3rd Verse  
w/Rhy. Fig. 1 (3 times)

3rd Verse  
w/Rhy. Fig. 1 (3 times)

C <sup>5 open</sup> A C <sup>5 open</sup> A C <sup>5 open</sup> A C F<sup>1</sup> Em C <sup>5 open</sup> A C <sup>8 open</sup> A C <sup>5 open</sup> A C F<sup>1</sup> Em

man - y ways\_ to get what you want! I \_ use the \_ best, I \_ use the rest, \_ uh! I \_



C <sup>5</sup> open A C <sup>3</sup> open A C <sup>5</sup> open A C F<sup>1</sup> Em C w/Rhy. Fig. 1A G

— use — the N. M. E., — uh! I — use — an — ar — chy! — 'Cause —

Chorus  
w/Rhy. Fig. 2

The musical notation is on a single staff with a treble clef. It begins with a G note, followed by a whole rest, then an F note, then a whole rest, then an E note, then a whole rest, then a D note, and finally an A note. The notes are connected by a long slur. The lyrics 'I wan - na be an - ar -' are written below the staff, with the final note being an open A. Above the staff, the notes are labeled G, F, E, D, and A. Above the final A, there is a circled 5 and the word 'open'.

G F E D A

I wan - na be an - ar -

w/Rhy. Fig. 1

C <sup>(5) open</sup> A C <sup>(5) open</sup> A C <sup>(5) open</sup> A C F<sup>#</sup> Em C <sup>(5) open</sup> A C <sup>(5) open</sup> A C

chy! \_\_\_\_\_ S'the on - ly way to be!

chy! \_\_\_\_\_

Bridge  
D<sup>II</sup>

1. 2. 3.

G<sup>III</sup>

F<sup>#</sup>m

S'the on - ly way to be! \_\_\_\_\_

4. D

\*Fdbk. --- 1

let ring

H

\*Fdbk. --- 1

4th Verse  
w/Rhy. Fig. 1 (3 times)

C <sup>⑤ open</sup> A C <sup>⑤ open</sup> A C <sup>⑤ open</sup> A C F<sup>1</sup> Em C <sup>⑤ open</sup> A C <sup>⑤ open</sup> A C <sup>⑤ open</sup> A C F<sup>1</sup> Em

Is this the M. P. L. A., uh, or is this the U. D. A., uh? Or

Gr. III

Fdbk. (8va)

Fdbk.

5 (5) (5) (5) (5)

C <sup>5</sup> open A C <sup>5</sup> open A C <sup>5</sup> open A C F<sup>1</sup> Em C w/Rhy. Fig. 1A G

is this\_ the I. R. A.,\_ uh? I\_ thought\_ it was the U. K!\_ Or



Chorus  
w/Rhy. Fig. 2

G

just \_\_\_\_\_ an - oth - er \_\_\_\_\_ coun -

F E D ⑤ open A

w/Rhy. Fig. 1

C ⑤ open A C ⑤ open A C ⑤ open A C F<sup>1</sup> Em w/Rhy. Fig. 1A C 3 G

try, \_\_\_\_\_ ha ha! An - oth - er coun - sel - ten - an - cy! —

Gtr. III Full sl. Fdbk. (15ma) sl.

Full sl. Fdbk. sl.

w/Rhy. Fig. 2

I \_\_\_\_\_ wan - na be \_\_\_\_\_ an - ar -

F E D ⑤ open A

sl. sl.

sl. sl.

w/Rhy. Fig. 1

C ⑤ open A C ⑤ open A C ⑤ open A C F<sup>1</sup> Em w/Rhy. Fig. 1A C G

chy! \_\_\_\_\_ And

sl. sl. sl. sl.

sl. sl.



w/Rhy. Fig. 2

The musical notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: a whole note G4 (labeled 'I'), a half note F4 (labeled 'wan'), a half note E4 (labeled 'na'), a half note D4 (labeled 'be'), a half note C4 (labeled 'an'), a half note B3 (labeled 'ar'), and a half note A3 (labeled 'open'). The notes are connected by a continuous line, indicating a melodic phrase. The lyrics 'I wanna be an actor' are written below the staff, with 'open' written above the final note.

I wan - na be an - ar - open

w/Rhy. Fig. 1

C A C A C A C F<sup>1</sup> Em C

chy! \_\_\_\_\_

w/Rhy. Fig. 1A

Know what I mean? \_\_\_\_\_ And

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, containing four measures of music. The melody is written in a simple, folk-like style, featuring eighth and sixteenth notes. The second system consists of three staves. The top staff continues the melody from the first system, ending with a double bar line. The middle and bottom staves provide a harmonic accompaniment, using a combination of eighth and sixteenth notes. The bottom staff includes a 'sl.' (sustained) marking at the end. The score is written in a clear, legible font, with a key signature of one flat (B-flat) and a common time signature (C).

w/Rhy. Fig. 2

The musical notation is on a single staff with a treble clef. It begins with a whole note chord of G4 and A4, followed by a half note G4. The melody continues with a half note F4, a half note E4, and a half note D4. The lyrics 'I wanna be an actor' are written below the staff, with 'I' under the first G, 'wan' under the first A, 'na' under the F, 'be' under the E, and 'an - ar -' under the D. Above the staff, the letters 'F', 'E', and 'D' are placed above the corresponding notes. At the end of the staff, there is a circled '5' with the word 'open' next to it, and a small 'A' below it.

I wan - na be an - ar -

5 open  
A

[illegible]

chist! I get pissed! Des - troy!

[illegible]



**As Recorded by the Sex Pistols**  
(From the album NEVER MIND THE BOLLOCKS/Virgin Records)

*Words and Music by Johnny Rotten, Steven Jones,  
Paul Cook and Glen Matlock*

Intro

G F E F

*f*  
(w/pick)

5 5 5 5 5 5 5 5 3 3 3 3 2 2 5 5 5 2 2

C

The musical score for 'C' is written in bass clef. The melody consists of eighth and sixteenth notes, ending with a slurred eighth note marked 'sl.'. Below the staff is a guitar tablature with four lines, showing fret numbers (2, 3, 3, 3, 3, 3, 3, 2, 2) and a final measure with a triplet of 3s and a slurred 0 marked 'sl.'.

1st, 2nd, 3rd Verses

C F Em C F Em

1. I am an an - ti - christ, uh! (etc.)  
2. An - ar - chy\_ for the U. K., uh, (etc.)  
3. Man-y ways\_ to get what you want, (etc.)

3 3 0 3 3 3 0 3 3 3 0 3 3 2 0 3 3 0 3 3 3 0 3 3 3 0 3 3 2 2 2

C F Em C Play Fill 1 2nd time Play Fill 2 3rd time

3 3 0 3 3 3 0 3 3 3 0 3 3 2 2 0 3 3 0 3 3 3 0 3 3 3 2 2 3 3 3 4 4 4 4

Fill 1



Chorus

G

3rd time to Coda

D.S. al Coda

Coda



Bridge  
D

D G F#m D

4th Verse  
C F Em C F Em

Is this the M. P. L. A., uh, (etc.)

C F Em C

Chorus  
G F E D

C F Em C







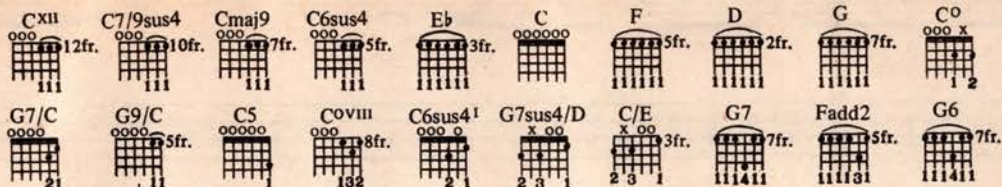
# QUESTION

As Recorded by the Moody Blues  
(From the album A QUESTION OF BALANCE/Warner Bros. Records)

Words and Music by  
Justin Hayward

Open C tuning:

⑥ = C ③ = G  
⑤ = G ② = C  
④ = C ① = E



Moderately Fast Rock ♩ = 152

Intro *mf*

C<sup>XII</sup> C7/9sus4 Cmaj9 C6sus4

E<sup>b</sup> C F

E<sup>b</sup> C D E<sup>b</sup>

F E<sup>b</sup> D Ah. (Vocal fades in)

Rhy. Fig. 1 E<sup>b</sup> F E<sup>b</sup> D Ah.

(end Rhy. Fig. 1) Rhy. Fig. 2 G C (end Rhy. Fig. 2) Ah.

C° G7/C C C° G9/C C5

Rhy. 1st Verse Fig. 3 G9/C C G7/C C G7/C C G7/C C G7/C C

Why do we nev - er get — an an - swer when we're



Co<sup>VIII</sup> G9/C C (end Rhy. Fig. 3) w/Rhy. Fig. 3 (3 times) C<sup>0</sup> G7/C C

knock - ing at the door with a thou - sand mil - lion ques -

G7/C C G7/C C Co<sup>VIII</sup> G9/C C

tions a - bout hate and death and war? 'Cause when we

w/Fill 1 (2nd time only - play 4 times) C<sup>0</sup> G7/C C G7/C C G7/C C Co<sup>VIII</sup> G9/C C

stop and look a - round us, there is noth - ing that we need

3 C<sup>0</sup> G7/C C G7/C C G7/C C

in a world of per se - cu - tion that is

Co<sup>VIII</sup> G9/C C

burn - ing in its greed.

Chorus w/Rhy. Fig. 1 (2 times) 2nd time w/Fill 2 Eb F

Ah.

Eb D Eb F

Ah.

Eb D w/Rhy. Fig. 2 G C

Ah.

\*Fill 1 Gtr. II (clean tone) sl.

\*Standard-tuned elec. sl.

Fill 2 Gtr. II



w/Rhy. Fig. 3 2nd time to Coda

C<sup>o</sup> G7/C C G7/C C G7/C C C<sup>o</sup>VIII G9/C C

Why do we

2nd Verse  
w/Rhy. Fig. 3

C<sup>o</sup> G7/C C G7/C C G7/C C C<sup>o</sup>VIII G9/C C

nev - er get an an - swer when we're knock - ing at the door?

w/Rhy. Fig. 3 (1st 3 bars only)

C<sup>o</sup> G7/C C G7/C C G7/C C

Be - cause the truth is hard to swal - low, that's what the

Half time ♩ = 76 Triplet feel (♩ =  $\frac{1}{3}$  of triplet)

C<sup>o</sup>VIII G9/C C C C6sus4<sup>1</sup> C C6sus4<sup>1</sup>

war of love is for.

C C6sus4<sup>1</sup> C G7sus4/D C/E

It's not the way

Rhy. Bridge  
Fig. 4 F

C/E C G7sus4/D C G7sus4/D C/E

that you say it when you do those things to me. It's more the way

F C/E C G7sus4/D (end Rhy. Fig. 4)

rit.  $\frac{2}{4}$

that you mean it when you tell me what will

Rhy. Fig. 4A

C G7sus4/D C/E w/Rhy. Fig. 4 F C/E C

a tempo

be. And when you stop and think a - bout it, you won't

G7sus4/D C G7sus4/D C/E F C/E C

be - lieve it's true, that all the love you've been giv - ing has all



G7sus4/D rit. C C6sus4<sup>1</sup> C5 a tempo

— been meant — for you. I'm look - ing

G G7 C C6sus4<sup>1</sup> C C6sus4<sup>1</sup> C

for some-one — to change — my life. I'm Look-ing

G7 C G7sus4/D C/E

for a mir - a - cle in my life. And if you — could —

F Fadd2 C/E G7sus4/D C G

— see — what it's done — to me, — lose — the love — I —

G7 G6 C C G7sus4/D C/E

knew — and safe - ly leave — here through. — Bet - ween — the si -

w/Rhy. Fig. 4 F C/E C G7sus4/D C G7sus4/D C/E

lence of the moun - tains and — the crash - ing of — the sea, — there lies — a land —

F C/E C G7sus4/D w/Rhy. Fig. 4A C G7sus4/D C/E

— I once lived in and — she's wait - ing there — for me. But in the grey —

w/Rhy. Fig. 4 F C/E C G7sus4/D C G7sus4/D C/E

— of the morn - ing, my mind — be - comes — con - fused — bet - ween — the dead —

F C/E C G7sus4/D w/Rhy. Fig. 4B C G7sus4/D C/E

— and the sleep - ing and — the road — that I — must choose. I'm look - ing



G G7 C C6sus4<sup>1</sup> C C6sus4 C

for some-one\_ to change\_ my life. I'm look-ing

G7 C G7sus4/D C/E

for a mir-a-cle in my life. And if you\_ could\_

F Fadd2 C G

\_ see what it's done\_ to me, \_ to lose\_ the love\_ I\_

C G7sus4/D C/E F C/E G7sus4/D

\_ knew; it safe-ly lead\_ me\_ to the land\_ that I\_ once knew, \_

C G

\_ a-learn\_ as we\_ grow\_ old\_ the se-crets of\_ our\_

C G7sus4/D C/E w/Rhy. Fig. 4 F C/E C

*a tempo* It's not\_ the way\_ that you say\_ it when\_ you do\_

G7sus4/D C G7sus4/D C/E F C/E C

\_ those things to me.\_ It's more\_ the way\_ you real-ly mean\_ it when\_ you tell\_

G7sus4/D *rit.* C D.C. al Coda

\_ me what\_ will be.

*Begin fade*  
Coda *Outro* w/Rhy. Fig. 3 C<sup>o</sup> G7/C C

nev-er get\_ an an-

G7/C C G7/C C C<sup>o</sup>VIII G9/C C

swer when we're knock-ing at\_ the door. \_ *Fade out*



# BASS LINE FOR QUESTION

As Recorded by The Moody Blues  
(From the album A QUESTION OF BALANCE/Warner Bros. Records)

Words and Music by Justin Hayward

Moderate Rock ♩ = 152

Intro C C9sus4 Cmaj9 C6sus4 E♭

F E♭ D E♭ F

E♭ D E♭ F

E♭ D G C

2nd time to Coda

C<sup>o</sup> G7/C C C<sup>o</sup> G9/C C

dim. Why do we

1st Verse

C<sup>o</sup> G7/C C

nev - er get an an - swer (etc.)

mf



C G9/C C C° G7/C C C° G9/C C

sl. 2 2

5 5 7 5 7 5 7 3 8 8 7 5 7 5 5 5 7 5 7 5 7 3

Eb F Eb D

Ah.

8 8 7 5 6 3 (3) 3 3 6 7 8 8 8 8 7 5 8 7 7 7 7 4 5

Eb F Eb D

sl.

8 8 8 7 5 6 7 3 3 3 3 5 6 8 8 8 8 7 5 7 7 7 7 7 5 4 7

G C C° G7/C C

sl.

5 5 5 5 0 2 3 3 3 3 2 3 6 8 8 7 5 7 5 7 5 5 5 7 5 7 5 7 3

2nd Verse C° G9/C C C° G7/C C

...nev - er get an an - swer (etc.)

sl.

8 8 7 5 7 5 7 5 5 5 7 5 7 5 7 3 8 8 7 5 7 5 5 5 7 5 7 5 7 3

C° G9/C C C° G7/C C

sl.

8 8 7 5 7 5 7 5 5 5 7 5 7 5 7 3 8 8 7 5 7 5 5 5 7 5 7 5 7 3

Half time ♩ = 76

Triplet feel (C6sus4 C)

C° G9/C C C6sus4 C C6sus4 C C6sus4 C

8 8 7 5 7 5 7 5 3



## Bridge

[illegible]



G C 3 G7sus4/D C D.C. al Coda

rit.-----4 a tempo rit.-----4

Coda C 3rd Verse C<sup>o</sup> G7/C C

Why do we nev - er get. an an - swer (etc.)

sl. sl. \*Play G 3rd & 4th times, sl.

C<sup>o</sup> G9/C C Chorus Eb F

Play 4 times sl.

Eb D Eb F

Eb D G C

C<sup>o</sup> G7/C C C<sup>o</sup> G9/C C

2 2

sl.

Begin fade  
Outro  
C<sup>o</sup> G7/C C C<sup>o</sup> G9/C C Fade out

sl. sl. sl.



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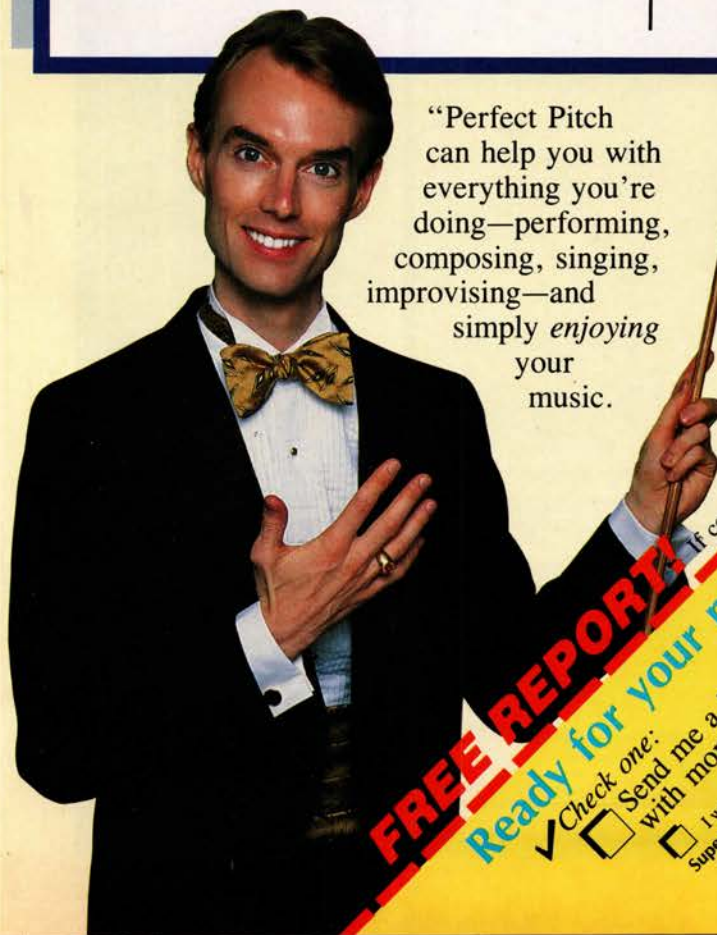
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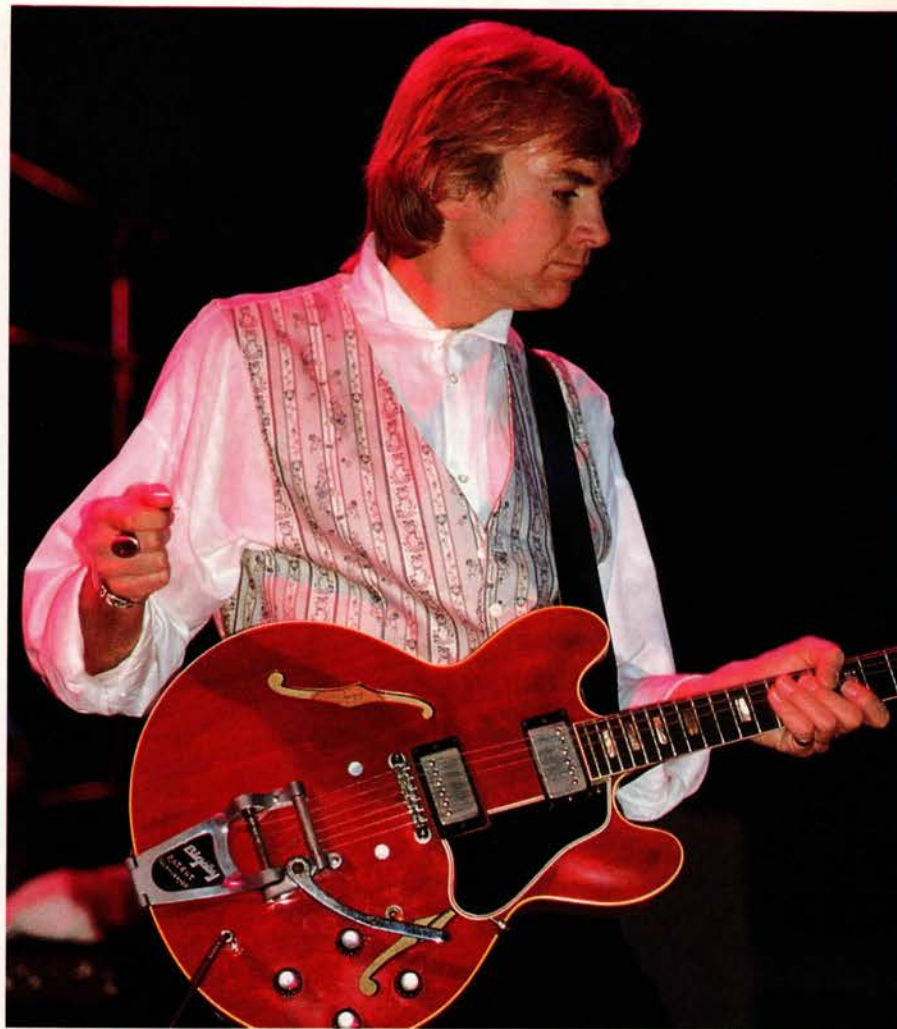


# A QUESTION OF GUITAR

JUSTIN HAYWARD

## THE MOODY BLUES

BY JOHN STIX



Bill Kanerva

The Moody Blues will always be associated with the progressive rock movement of the late 60's, which included Yes, ELP, and King Crimson. With classics like "Nights in White Satin," "Ride My See-Saw," and "Question," their lush arrangements and orchestral colorings helped define that era. Yet the simplicity of their songs, the directness of their lyrics, and the easy humability of their melodies gave them a pop career far longer and more varied than any of their progressive contemporaries. When it comes to progressive rock hits, no one has written more, played more, and sung more than Moody Blues guitarist, Justin Hayward. On the release of their newest opus, *Keys of the Kingdom*, we set out to learn more about those days of future past from the voice of the Moody Blues.

Most guitarists of your era started off wanting to play rock/blues leads. Did you want to do that?

No, I was a rhythm guitarist who taught myself how to sing. Then I learned a few licks. I could play every solo on every Buddy Holly record, even the ones that were dubbed after Buddy's death. I adored James Burton. Whenever those Rick Nelson records came on and the band got to the solo, the whole band would play differently. If you listen to "It's Late," the band knew when James Burton was going to start playing his solo and the adrenalin was there. We've just been working with a drummer who makes us sound fantastic. Some musicians are like that; they make other people sound good. I was a glorified rhythm guitarist. Any solo I'd do would



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have to be very carefully worked out. I learned about 15 to 20 major licks that I knew would work very well.

Did you have confidence in your soloing ability?

Let's put it this way; there was never anyone coming to a Moody Blues concert to watch my left hand. Graham Bond said something in the early '60s, which really influenced me. To this day, I've always brought it to mind if I'm ever stuck on what to play in a solo. He said, instead of playing the solo in the key that the song is in, play it in the minor. If you're in D, play the solo in B minor. It's amazing how it works. You can play a 4th out as well. You can play a solo in G if the song is in D. I think I did it in a song called "New Horizons," and a song on *Octave*, "Top Rank Suite." There was another song I was very proud of that was practically all guitar, called "Blue Guitar," which is on my solo record. One of my most famous guitar pieces has got to be the bit from "Singer in a Rock and Roll Band." A lot of that is jumbled together from bits.

How did you get your start?

When I was a kid I used to do lots of commercials as a musician. Before I joined the Moody Blues, I started as a guitar player for a guy called Marty Wilde, who was a very famous rock 'n' roll singer in the early '60s. He is the father of Kim Wilde. I answered an ad in the *Melody Maker* Magazine, went for the audition and got a job in his backing group, the Wylde Cats. I got to meet a few other musicians and started writing. Then I was asked by the agency for musicians to do a Typhoo Tea ad. They had this jingle. I turned up at the session, and there was Clem Katini on drums, somebody was doing bass, I was doing rhythm and singing, and Jimmy Page was on guitar. He had just played a classic guitar solo on a record called "My Baby Left Me," by Dave Berry. We were all on this session. We'd rehearsed up the song and were sitting around this tea break. The other guys were saying we should get more than 12 pounds for this, since it's going to be on TV. Because I was the singer I got voted to go to the producer and say, 'Listen, before we complete this, we want to have a share of the royalties. We are creating a work of art. Jimmy Page is doing this amazing guitar solo on it.' The producer said, 'Bugger off. Take your 12 pounds or I'll get somebody else to do it.' We did it. Jimmy was an inspiration to me.

How did you get into the idea of building a rock song around an acoustic guitar?

I started as an acoustic player, because Buddy Holly used that a lot. The Beatles also used that presence as well—a very strong acoustic guitar. When I was a kid, my first guitar was an acoustic. Then I slipped a pickup in. With Marty

Wilde, and with the Moody Blues, it was purely electric guitar. I signed a publishing contract with an English skiffle guy, Lonnie Donnegan. All the English guitar players have heard of him, big inspiration. He was a mate of mine, and he lent me a big 12-string guitar, with strings like railroad tracks. It made huge grooves down your fingers when you tried to play it. I started writing on that and actually wrote "Nights in White Satin" on that guitar. I was using that before I got my own acoustic guitar. I got my first acoustic guitar in San Francisco. It was a Martin D-21 that somebody had redone with purfling at the fingerboard. They had never come into the store to collect it. I really liked it, so I bought it very cheap. I had a Telecaster since I was at school, which I use to this day. I really found what I was looking for on an album called *In Search of the Lost Chord*. Halfway through that album I hired a Gibson 335. I'd had a 335, but I got so broke when I was 18, just before I joined the Moody's, that I had to sell it. I hired this guitar because I wanted the particular sound of the 335 and the Vox AC-30. I just plugged into the normal channel and turned virtually full up. The 335 that I had, had the wrong tremolo arm on it. It was made for an SG or something. It was short, so the arm was back by the bridge. That was great, because it meant you could play by the bridge but still hold the arm instead of holding the arm and being up by the fingerboard. As soon as I played it, I fell in love with this guitar. I still use a 335 as my main guitar on stage.

How did you know you wanted that guitar?

I had a song, I think it was called "Never Comes the Day" or "Lovely to See You," that I was working on. Both songs were built on guitar riffs. I knew it didn't sound right on the Tele. "See-Saw" was done with the Telecaster. I wanted something much fatter. Chuck Berry's sound always turned me on. I wanted that kind of raw thing. You either were a Fender man or a Gibson man, weren't you? Some people were a bit quirky, so they had Gretsch's. Of course, the Beatles had Rick- enbackers. I was definitely a Gibson man. Did you perceive the acoustic being that different from the electric?

The electric complemented the acoustic and brought out the lines I was hearing on acoustic but couldn't play. All the time I was on stage I was playing the electric as if it was an acoustic. I was playing all the things I had done on the record on acoustic guitar on electric.

Was it satisfying?

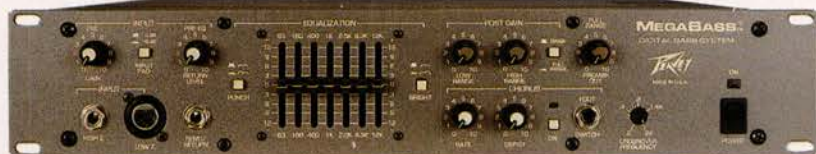
Not entirely, but the 335 is the most versatile guitar for that. I was able to leave the back pickup knob on number 7 and have the front pickup knob on 5. If I put it in the middle for both pickups I got quite a warm sound, but if I flicked it



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## A QUESTION OF GUITAR

down, instantly I'd have an extra five dB of sound. The back pickup had a harder thing. I'd flip between them. About halfway through "Nights in White Satin," I'd flip it down to get that extra level.

**Do you decide what kind of song you want to write and then pull out the right guitar?**

Absolutely. When I bought my first Martin that inspired me so much. I clued into 100 years of tradition or whatever it was that's involved in making those guitars. You discover a secret that not many other people know about. I wrote a lot of my early songs on that Martin. Then I bought a D-35 12-string. Donovan has always been a very good friend. I went over to his house one night and he always got such a beautiful sound out of his guitar and he always used silk and steel strings. They don't last very long, but they give you a lovely sound. Instead of putting wire strings on this Martin, I put on silk and steel and to this day I use them. Now if I want to write a particular song or I'm in a wide spacey kind of open tuning, I use that D-35 12-string. "New Horizons" is the classic D-35 12 song. "Tuesday Afternoon" was a D-28 song. I worked with Richie Havens, and he taught me a lot of weird open tunings. One that I always loved was an F tuning. From the bottom, it goes D,A,D,F,A,C. You have to put a bar across the bottom three strings and you get the most beautiful F. You'll always have a lovely song if you write a song in F. I did a thing called "Nostradamus," on my solo album. I did one recently, "Running Water," on *The Present*. Another guitar that I bought also really inspired me, a jumbo Gibson 12-string, half cherry, half sunburst. It's a classic 12-string sound, which I used when I was working on these two songs, one in a normal C tuning, and the other one in an open C tuning, like Joni Mitchell's "Big Yellow Taxi." From the bottom, it was C,G,C,G,C,E. We had a session on a Saturday, and Friday night I still hadn't completed either of the two songs. I would work on one, then go back to the other. Both were in the same key, so I decided to put them together, and it turned into a song called "Question." It's got that great acoustic guitar sound. There's no overdubbing, no double tracking. The whole song was a live recording. Not even the vocals were overdubbed. We had a three hour session and we rehearsed it in the morning and recorded the whole song. The whole album was a deliberate intention to get back to something much more playable onstage. We were beginning to make records that we couldn't play on stage. **What is that acoustic guitar sound on "Question?"**

You have to hit the strings really hard

and attack that instrument. We used a Neumann 87 for recording. A support band for us had a guitar player who knew a lot of my songs, and he learned "Question" in normal tuning and it was ridiculously hard to play. In open tuning it's a revelation.

**You redid "Question."**

Wish I hadn't. It's rubbish. The original version is the best version. We redid it because the record company wanted something different to put on a greatest hits album. They thought if they could have a couple tracks re-recorded, it might inspire a lot of fans who already had the songs. The pressure was on to re-record "Nights in White Satin." I thought about it for at least ten seconds

and said, 'There is absolutely no way.' "Nights" is a classic record. "Question" was the second biggest single we'd had. I thought it was going to be great, but when I got into the studio I realized you can never recreate that. I was torn between trying to recreate what we'd already done or make something completely different. I'd have been better off making a completely different version, almost an electric version, than remaking the original. The new one was orchestral. The London Symphony Orchestra started this trend, where people made orchestral arrangements out of our songs. I'm sorry that we redid "Question" and "Isn't Life Strange," although the rest of the *Legend of a Band*

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album is great. But for those two songs, I'd say, listen to the original.

When you wrote "Question" or "Nights," did you know that you'd have a friend for life? No, because I've been wrong so many times. After we recorded "Nights in White Satin," although we'd had three or four successful albums, we never had a single to compare with it. When you have a single that sells five million copies, it's very difficult to follow up. People would always say to me, "Can't you just write another 'Nights in White Satin'?" Oh yeah, of course, why didn't I think of that? Then we made an album called *To Our Children's Children's Children*, in '69, which was our least selling album. We did a song on it called

"Watching and Waiting." When we finished the actual session, I remember it was all silent at the end and Graham was saying in a very shaky voice, "This is it. This is the one. I just got a complete shiver up my spine from the beginning to the end of that take. This is the song. When we put this out, people are going to be so moved." We went into the control room and got caught up in the euphoria of it. It was in the grand old days when a group used to be able to choose their own single. We chose "Watching and Waiting" and we were convinced it would be the massive follow up to "Nights in White Satin." It sold about ten copies and disappeared without a trace. It's a beautiful song, but it wasn't

relevant to millions of people. Then there's something like "Wildest Dreams," from *The Other Side of Life*. The title song was the track for me. It got a lot of airplay and was the one I thought would have been a number one single. "Wildest Dreams" was an almost frivolous thing. But the record company saw it differently, put it out as a single, and it's been one of our biggest selling singles of all time.

**I think of Moody Blues music as simple pop songs on acoustic guitar with strings and Mellotron around it. Did that come from Mike Pinder?**

It started because I played the acoustic and electric guitar. Mike was a great rhythm guitar player. Although he didn't play rhythm on the records, he always played rhythm on his songs. He would play the tambourine and he was the best tambourine player I ever heard. The combination was of the acoustic guitar and this tambourine in the background, jingling away at exactly the right groove. It was more important than the drums. Then it was the Mellotron and the voices. For me, Mike was the biggest influence in the band. When I joined the band I knew Mike first. He taught me a lot. He was a rock 'n' roll pianist. He could play Jerry Lee and put his foot on the end of the piano and do all that stuff. I loved his voice and his rhythm. When he left, the power base in the band shifted.

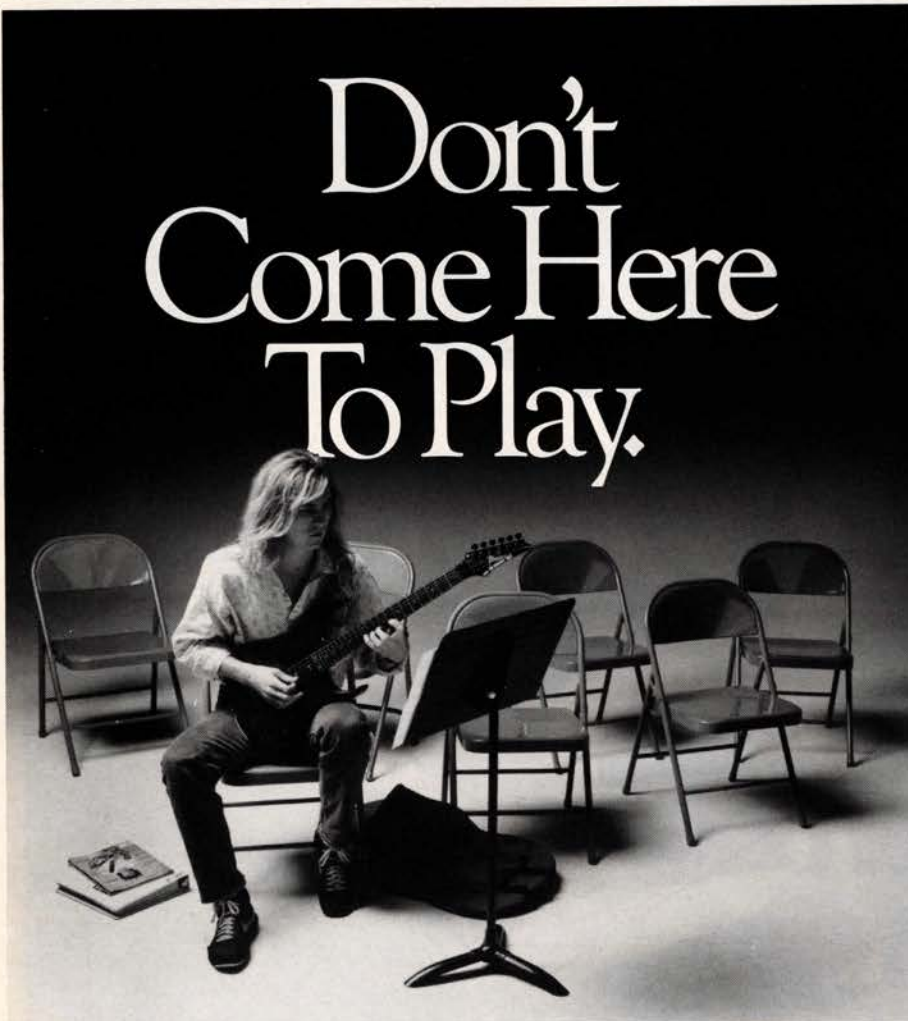
**With the Moody Blues, there wasn't so much a feeling of rhythm, but the colors of orchestration.**

Absolutely. And very arranged. It was one of those things where, if you lose the plot, if you forget the arrangement one night, you're in trouble.

**I've heard the story about how Decca asked you guys to record a rock version of Dvorak's "New World Symphony" and how you came out with *Days of Future Past* instead. If they hadn't said to do "New World Symphony," would you have gone in there and not used the symphony orchestra?**

Absolutely. We didn't have a recording contract anyway. So what would have happened was that we probably would have recorded all those songs without any of the orchestral accompaniment that was between the songs. We were playing those songs on stage nine months up front to recording them. That was our stage act. The only bits we didn't have were the spoken word things. If they hadn't said that, there wouldn't have been an album the way it was, because we wouldn't have made an album anyway. I doubt if without them saying to do Dvorak's "New World Symphony," the Moody Blues would have carried on much more than a year after that.

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*When Desmond Child was stuck for what to give his friends for Christmas last year, he didn't have to go hunting through catalogues or ask anyone to close down Vim's Sporting Goods for a day so he could do some serious shopping. Instead, he made up three thousand copies of a compilation CD, the kind only a songwriter of his prodigious track record could make, let alone afford. "It starts off with 'Living on a Prayer,'" Desmond recounts, "'You Give Love a Bad Name,' 'Dude Looks Like a Lady,' 'Angel,' 'I Hate Myself for Loving You,' 'Little Liar,' 'Bad Medicine,' 'Born to be My Baby,' 'What It Takes,' then 'How Can We Be Lovers,' 'Just Like Jesse James,' 'We All Sleep Alone,' 'I Was Made for Loving You,' which was my first hit, with Kiss, and then I ended it with my favorite song and production, 'Timeless Love,' which was the love theme from a movie that I did the soundtrack to, called Shocker, performed by Saraya. I dedicated the compilation to my collaborators, and one of the things that I said to them is, we've known each other intimately, in writing songs; that writing a song is like making love, and also, that it's such a rare thing to have tasted glory in our own lifetimes: To have really done something and done it well, and have the whole world say, 'We think that's terrific.'"*

*by bruce pollock*



Chris Cuffaro Courtesy Elektra

## desmond child

Among the lucky recipients of this gift were the members of Ratt and Kiss, Bon Jovi and Aerosmith, Alice Cooper, Joan Jett, Cher, Diane Warren, Burt Bacharach—as well as the millions of listeners who have helped to make a Desmond Child song the nearest thing to a sure bet since Secretariat went to stud. If some among the cognoscenti think of him as nothing more than the Andrew Lloyd Webber of the shopping mall culture, Child would probably not dispute the notion that, like the English composer, his ear is singularly attuned to the humming nerve of the masses. However, those who chide his calling as nothing more than song doctor or commercial hack probably have no sense of what inner passions drive the artist, a rock 'n' roll vagabond since fifteen, whose entire career, whose very name, is a creation of his own. In fact, when "Living on a Prayer" struck gold for Bon Jovi, the title was, in essence, about as accurate a representation of his life at the time as you could get, in story, song or otherwise.

"At the height of 'Living on a Prayer,' I was living in this commune where it was frowned upon to feel egotistic pride about something one had done," says Child. "I mean, I did, secretly in my heart, but I couldn't show it." Until leaving the Akwenasa commune in Virginia nearly three years ago, after a five year stay, Child was leading an ascetic life. Even today, he still maintains that there's a purpose to his craft, higher than the highest of chart positions. "It's deeper than that," he says. "We



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are reflecting the aesthetic of our time in the music; the consciousness of our times, and as the times change, then we should, as artists."

But even in this process, certain fundamental things apply. "Right away, I thought that 'Livin' on a Prayer' was one of the best songs I had ever written," Child swears. "I felt it the minute me and John and Richie hit that chorus, 'O-oh, we're halfway there, wo-o, livin' on a prayer. . . . Forget it! This is big!' And it almost didn't make the record, 'cause it scared the record company. They thought, 'Oh, it's too pop; we're gonna lose our rock credibility.' Yeah, well, 15 million albums later, I think they have some kind of credibility. It ended up being number one for four weeks."

The fact that such a song was almost excluded from the record, let alone that it was nearly passed over for a single, highlights the problems of songwriters that run the gamut from Desmond Child at the top, all the way to you and me. Take the sad story of "Love on a Rooftop," which Child, fresh from the pinnacle he'd reached with "Livin' on a Prayer," produced for Ronnie Spector, who was coming off a hit herself, on her duet with Eddie Money, "Take Me Home Tonight." You'd think such a combo would be money in the bank.

"It's the second song I ever co-wrote with Diane Warren," Desmond explains, "and we specifically wrote the song for Ronnie. It really incorporates a lot of the 'Spector Sound,' but it's very much a contemporary story. And it was never released as a single! It was so typical. She had had a comeback with the Eddie Money song, and so, on the basis of that, they released this other duet with Eddie Money that really wasn't as good as the first single. And they didn't release 'Love on a Rooftop,' which was a perfect song for her, and she sang it beautifully, and the record was great. But the single didn't happen, and they just lost interest in her."

"Cher cut the tune on her last album, and Peter Asher produced it. Dion said he was going to cut it. For a while there, we thought Hall & Oates were going to cut it. Tommy Mottola loved the song. Clive loved the song. But Hall & Oates didn't want to cut outside material. Anyway, what it finally boiled down to was that it was one of the songs that I had sung the best. So maybe I'll be the one to have a hit with it."

This sort of determination to stick by a song, regardless of industry or commercial opinion, is what separates successful songwriters from the average run of the rabble. It's why Child refused to give up on "If You Were a Woman and I Was a Man," even after Bonnie Tyler bombed with it in '85. He'd written the song to

producer Jim Steinman's specific instructions. "Jim had said, 'I want the verse to be like Tina Turner; I want the bridge to be like Hall & Oates; and I want the chorus to be like Bruce Springsteen.' So, it was very funky, and then had an anthemic chorus, with 'Because the Night' kind of chord changes, and the bass line was kind of r&b-ish, but it was played with a heavy guitar. When the song stiffed, I was heartbroken, 'cause I thought I had stumbled upon a really important new style, so I brought that groove and the chorus to my first writing session with Jon and Richie. I also had the title, 'You Give Love a Bad Name,' and they had written a song on their previous album called 'Shot Through the Heart,' and so we started the song off with 'Shot through the heart, and you're too blame, darling you give love a bad name.' And if you listen to the music, it's exactly like 'If You Were a Woman and I Was a Man.' All those elements came together and created something new, because from that point in 1987 on, rock bands that had not ever been played on the radio before were able to be played on top 40."

If, as some songwriters do, Desmond regards his songs as children, then the ones rooming together on his first solo album, *Discipline*, are not the stars of the family, the cheerleaders and quarterbacks, but rather the classic underachievers, the Bart Simpsons of his professional family life. "The Price of Loving You" was written for a band called Bonfire. They did it on their record, and it didn't go anywhere, so, since I loved the song, I did it. 'Discipline' I co-wrote with Richie Sambora. We wrote about five or six songs, and he took some for his solo album and I took some; it's ironic, because neither of us cut the best song that we had written. I thought he was gonna cut it, and then by the time he decided not to, it was too late for me to cut it. 'I Don't Wanna Be Your Friend' was written by Diane Warren, and previously covered by Cyndi Lauper on her last record, but I love the song so much I didn't care. 'Do Me Right' I had written for Maria Vidal, and produced it on her album on A&M; that's one of my favorite lyrics I've ever written."

Some of the other tunes are too young and untested to be seen in any way as beloved ne'er-do-wells. "Burt Bacharach called me up because he loved 'How Can We Be Lovers' and wanted to collaborate with me, and so I bamboozled him into writing 'Obsession' for my album, and I sang it as a duet with Maria. I wanted it to be like 'Walk on By,' very spooky, but with lyrics that had an edge. We wrote it face-to-face. He was working on the little melody that the verse is based on, and he played it for me, and I came up with the line, 'Time don't seem to cure my heart from you/you still seem to turn the

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## NO LONGER LIVING ON A PRAYER

screw.' And when I sang, 'turn the screw' his eyebrows went up. He said, 'That sounds a little harsh.' And I said, 'You'll love it, you'll love it!'

Perhaps the most personal and moving tune on the album is "The Gift of Life," about a couple of kids, maybe even Tommy and Gina from "Livin' on a Prayer," and the child they never had. "It was a feeling I had bottled up inside," said Desmond, "because I had been observing a good friend of mine and his son, who's about 14 years old, and I was so jealous when I saw them together, because I felt like I had missed my opportunity to have a child in my life, and I felt a little lonely and a little mournful, and also kind of hopeful that I will get that chance."

Closing out the album is another personal tune, "Ray of Hope," which was written by Don Paul Yowell, a friend and collaborator, who succumbed to AIDS in 1984. "I very much wanted to do a song as a tribute to him, and also to my younger brother, Joey, who passed away from AIDS in January, at the age of 25," says Desmond. "So that's my message to him, and I sang it to him when he was on his death bed. That's how he lived, one day at a time, just on hope."

Desmond Child lived on little more than hope throughout much of his teens, a hippie gypsy, who used music as a way

of belonging. "I was poor and Hispanic and Catholic, going to a school of upper-middle class Jewish kids who had everything in the world," he remembers of his Miami upbringing. "It was very difficult being there, so I was drawn to the artistic types at the school, the musicians. I joined the choir, and it became my special world, instead of fitting into the world of the cheerleaders and football players and the kids with the Cadillacs. Eventually, I began to feel more and more confident in the things I was thinking about and talking about, 'cause these kids were reading special books, and knew about cool things. It was a magic time, really, when I was 16—when I became Desmond Child."

It was the early '70s, a period when rock 'n' roll itself was going through a name change to rock, when minstrels and folkies dotted the open landscape, clinging to guitars. "I was always going to these three-day pop festivals and sleeping on blankets; I saw the Rolling Stones that way. I got to see Janis and Jimi Hendrix, and B.B. King and Johnny Winter. I hitchhiked to Canada when I was 15. The next year I quit high school, and my writing partner named me Desmond Child, and I named her Virgil Night. We took my Buick Skylark convertible and drove to Montreal, and then, heading

back, we ended up in Woodstock, New York, and lived there in a hippie house for nine months, and packed apples in Poughkeepsie for money, and hung out at the Joyous Lake with Taj Mahal and Van Morrison and Dylan. Todd Rundgren was making an album called *Something/Anything*. After my first really important wave of influences, which were Laura Nyro, Joni Mitchell, and Tim Buckley, Todd Rundgren really influenced me, because he was taking that same music and moving into rock, which was more aggressive than the folk-based things that I had been interested in previously."

A couple of albums under the name of Desmond Child and Rouge (Maria Vidal was in the band) resulted, after which the underachieving performer stepped into the limelight as a behind-the-scenes songwriter, an invisible career the then-ascetic artist may have actually preferred. Until his Latin roots and certain other genetic tendrils came unexpectedly blossoming to the forefront. "My mother is a singer and a songwriter, and also a heck of a stage mother," Child comments. "My mother's had a lot of covers, and so writing songs and trying to get covers was something that was going on ever since I was a baby. She put a lot of value on being an artist, expressing myself, but also, to get a lot of applause for it—and

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that desire to be known, to have the world approve, is something that was programmed into me from infancy. When I go to see my friends performing, and I see an arena full of people singing the lyrics that came out of my brain, that's really thrilling. And that's one of the reasons why I want to get out there and perform myself. I want to feel that rush of love coming towards me directly."

Which doesn't mean he's about to give up his prosperous main career as songwriter to the mega stars. Among his steady clientele, works by Joan Jett and Aerosmith should see fruition this year. "Steven Tyler has his own language," says Desmond. "I called him 'Mr. Flintstone' the other day, 'cause he's always going, 'Yabba-dabba-doo.' Everything's like some kind of scat-thing. Everything's all this inner rhyming. He has an incredible facility with words, and sometimes our struggle is that I really want the song to make sense, and he's more into the way things sound in his voice, and so it's negotiated. We're writing a song called 'Crazy, Crazy, Crazy'—'Crazy crazy baby, crazy, you lead me on, and you're gone. ...' And then my line was, 'Just to drive me crazy,' and he said he just couldn't sing 'just,' so it was changed to 'Yeah, you drive me crazy.' 'Just' was too logical."

"In another song, there was one line

where we were saying, 'I'm losing my mind,' and there was something wimpy about that, so I suggested, 'You've twisted my mind,' and it still didn't flow, so we changed it to 'You're twistin' my mind,' and then it flowed. He liked 'twistin' because it was a harder word than 'losin' and it involved the other person more. 'I'm losing my mind' is all inside my head; 'You're twistin' my mind' indicates that the other person is doing it to you, so it made the song more dramatic. But this tweaking went on for a long time, because it had to be just so, 'cause he can't sing a straight lyric, 'cause then it's like, 'Well, it may as well be anyone.' He wants the specialness of Aerosmith."

"Steven really changed 'Dude Looks Like a Lady.' He threw in the line, 'She's a long lost love at first bite.' What the hell does that mean? I asked him that this weekend. I said, 'Why did you write that?' I've always wanted to know, because when the record came out, you changed the line.' It wasn't like there was a better line before, but we were supposed to work on it together, and he just went ahead, made the record, and threw the line in. I said, 'Does it mean you once knew her, and that you're seeing her again?' And he said, 'No, it doesn't mean that; it just sounded cool.'"

Having achieved most of the fantasies

that songwriters live and die for, Child admits to a lingering few. "I'd love to write with Laura Nyro, or Joni Mitchell," he begins. "And Paul McCartney, Stevie Wonder—that's just for starters. I would love to sit down at a piano and just start banging it out, and see what happens."

One thing is certain, if a collaboration like that should occur, or, failing that, whenever the next Desmond Child song hits the top of the charts critics will create a Catch-22, whereby the song's popularity will be set against it, obliterating hook, line and message under a cloud of doubtful pretensions. It's part of the package, the politics, when overexposure can dilute even the best of sentiments.

"Still, there's a window where a song can make an impact," Child states, "like 'Luka.' I love that song, and it meant something. Or 'Janie's Got a Gun.' Or 'Fast Car.' I don't think those songs have lost their impact. I don't think they're a cliché. It's all in how well something's done. There's an aesthetic involved, even in writing a hit song, and there's certain kinds of hits, and I hope that when, in the sum total, you look at my work, you'll see that they were cool hits. Songs that meant something. Songs that, even if they were just fun, had an attitude that reflected a poignancy, the poignancy of our time." ➤

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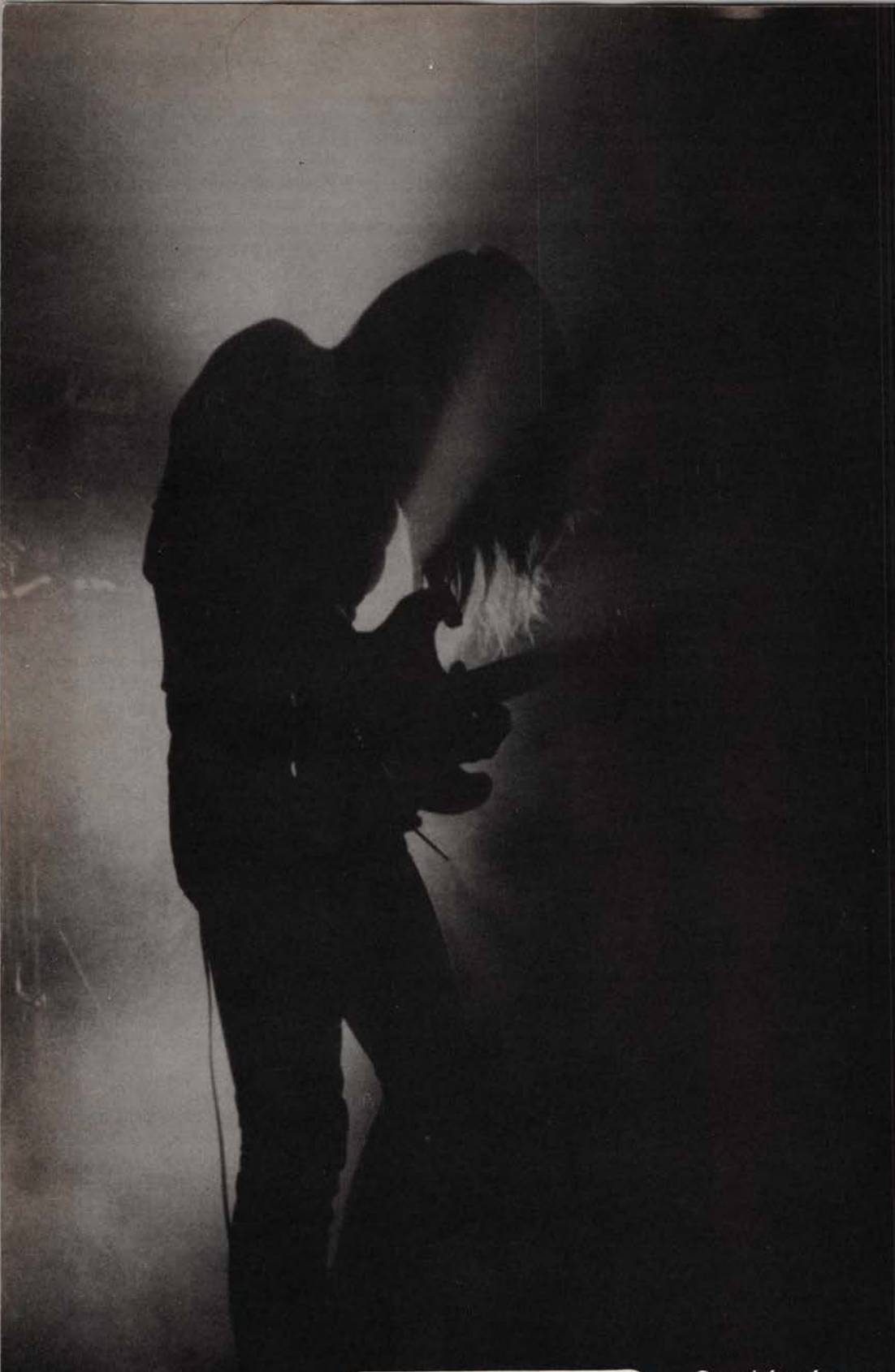
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# PAUL GILBERT BILLY SHEEHAN

# MR. BIG

On their second release, *Lean into It*, Mr. Big continues to rock out with sass and a sense of humor. The addition of consistently well-polished vocal melodies and big-time background harmonies prove they're ready to join all contenders in the world of the 'radio ready' single and 'MTV' band. But with rap and dance music still blocking the platinum path with simple rhymes and complicated samples, the dilemma remains for Mr. Big as it does for

chops-heavy rock bands from Badlands to the Lynch Mob to Extreme (and back, for that matter, to Van Halen and Cream) as to whether a player must necessarily sacrifice the freedom of those flashy eruptions born from the hormones and the fingers for the staid maturity of chart positions. It's a frustrating rock and a hard place that Mr. Big, among others, may find themselves caught between...but it sure beats ramming your head into an electric drill.



# THIS IS NOT a DRILL

BY JOHN STI







Looking at the first record, in hindsight, what worked, what didn't, and why?

BILLY: I love the first record, and would still play it. I'm disappointed that we didn't sell a lot. But, the thing we did wrong is that we went from analog to digital, back to analog, and it really had an effect on the sound of the record. I think that was the number one problem. Creatively, we were a new band. I think if we would have recorded the same songs after the Rush tour, it would have been a whole different ballgame.

As evidenced by the Japanese live Mr. Big disc?

BILLY: Exactly.

PAUL: To me, the first record reflects the fact that we were together a short period of time, and it would have been so much more polished after we toured. I still like the fact that we did it the way we did it because it has a certain sound that is real raw. It's got some jagged corners, and it's interesting because of that.

When a friend comes over and he's never heard the first Mr. Big record, what do you play him?

PAUL: If it's a wimpy person, I play him a ballad. If it's a heavy person, I play him a heavy song.

BILLY: I go for "Big Love," "Rock and Roll Over," "Addicted," "Take a Walk" and "Had Enough."

PAUL: I forgot about "Merciless."

BILLY: Of all the records I've done, the only one I've played as much as this one would be the Tony MacAlpine *Edge of Insanity*, which I really love. "Rock and Roll Over" is a great song. It's got great soloing in it, amazing lyrics, vocal performance. I love the bass, when the drum moves and builds. We did that on one of my instructional video tapes.

What changed for the second record?

BILLY: From a bass point of view, less is definitely more, as far as gear goes. I had my rack in there plugged in and miked up, and that's not generally what you hear on the record. There was more the sound of the Ampegs or the direct sound, and it's just a bigger,









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fatter sound. On the first album, I went in there trying to mike up my stage gear, and my stage gear was designed for me to stand in front of and play, 50% completely wild, 50% with the band, where now I've changed that around, and we're 75% with the band, 25% wild. It's more of a really solid bass tone, rather than the solo tone. The solo used to be so important to me that my whole rack was built around the tone that I needed for my solo. Now, that's backed off and the sound is more for the song. It makes it harder to play, but it's worth it. We took a lot of time to just get sounds right. I know on guitar they did, and on bass we did, and we just generally took a little bit more time on everything.



William Hannes

In the past, you told me that you would want two sounds: A clean sound and a distorted sound.

BILLY: Right, but they're mixed more into one thing, rather than having two separate things. We were having phasing problems. It didn't work that way, so we went for one good sound without worrying about, 'Oh, we'll do it later in the mix,' 'cause then you have to bring up both in the mix and one cancels out the other, and that's what happened. There's low end on this record... I don't even know how it got there. It's the only tape that ever rattled my car stereo. The speakers actually went out of it. At home, my next door neighbor is livid.

PAUL: I'm pretty happy with both records. After I'd finished with the first record, there really wasn't much that I thought I'd really want to do differently. I learned way more on this record about sound, and recording-

type stuff. I was constantly asking Kevin (Elson) about various different pieces of gear, and how this works, and how that works. I really started just drilling him on what he was doing. I brought a lot of amplifiers in, and the thing that really freaked me out and I almost still don't believe this—but I was there, I witnessed it, it happened, so it must be true—but when we did the basic tracks, I had about three speaker cabinets in a very small room, and we were just sort of keeping them as reference guitar. We weren't really that concerned with the tone or anything, so we miked up these three speaker cabinets powered by three different heads. It sounded real good. I thought, 'Wow, when we actually do this for real, it's gonna sound amazing.' So we got all the basics finished, and it was time to start seriously working on the guitar tracks. I brought the same exact equipment out into the big room, and I thought, 'Oh, great, big ambience everywhere, this is gonna be amazing!' The thing is, we don't use ambient mikes too much. We usually close-mike everything. So we took the same mikes that were in the small room, miked up the same equipment the exact same way, used the same guitar and it sounded entirely different! And terrible! I was pulling my hair out, going, 'What happened?' It's the same gear, it's the same mikes, the only thing that's changed is the room, and it's a bigger room, which would sound better. According to Tom Size, our second engineer, what happens is the speaker cabinets actually react to the size of the room that they're filling, and if they're in a very small room, it's easier for them to fill it up, so they don't push as hard. If somebody had told me that before, I'd be like, 'You gotta be kidding! You're out of your mind!' But it was such an obvious difference. Then we stuck the cabinets in the small room, and it sounded better again. Let's be specific on the guitar part. What amps did each of you have, and what cabinets were there?

PAUL: I'm trying to remember. I brought in about a million different heads and guitars and cabinets, just to have everything available. It was impossible to walk around.

BILLY: The control room was packed with his amps and heads.

PAUL: There were stacks of three heads, in rows.

BILLY: It was so funny, 'cause in the control room you could hear the power amp tubes. You could audibly hear them freaking out as he was pushing the speakers.

PAUL: The main things I used were a lot of heads that Lee Jackson modified for me. A couple of Marshall 50-watts, 100-watt, and some some old Fenders that he did for me. A '64 Fender Bassman, an old Fender Deluxe Reverb, some Metaltronix heads that I ended up using, the ADA preamp that I used on the first album, through an SVT power amp, a lot, which is what I used live

a good deal, too. The thing I used most for a lot of it was real similar to what I used on the last record, which is a Lee Jackson head through one cabinet, and the ADA through an Ampeg with the other cabinet. They were all just stock Marshall cabinets with newer speakers. I borrowed the cabinets from Bruce Bouillet, the guitar player I used to play with in Racer X. I knew he had new cabinets, 'cause he just got an endorsement, and I knew my speakers were probably fairly 'cheesed' from being on the road, so I borrowed the cabinets from him, and gave them back, and hopefully they're not broken.

Which songs changed the most on the road?

BILLY: "Addicted" became more of an arena piece. We had stops in it, and we went berserk on it. We made it into more of a huge crowd thing. Of course, playing with Rush helped, because Eric would stop, and he'd go, "Are you addicted to Rush?" And the whole place would go berserk. It was hilarious. We did the ballad a few times in Japan. It's always a bigger, badder, heavier tune when you play a ballad live.

PAUL: One thing that I'd never done before the first Mr. Big record, was try to play the solos the same way live for a lot of the songs. When we did live shows, it became an entirely different challenge. Instead of trying to think of something and playing it, the entire concentration was playing something as well as I possibly could. Getting that thing that I already knew across as well as it could be done. It was a lot of fun, 'cause it would always work. It got to the point where it was so much like clockwork, that even little things that sometimes don't come out, like pick-harmonics would always come out. I'd be so satisfied.

BILLY: The songs have more of an urgency on the tapes I've heard, live. There is that panic of, "I can't hear the amp too well tonight." When you're forcing yourself to do the same move under different circumstances all the time, that really helps you to be able to do that move.

PAUL: The more you do it, the better you get. Plus, you start to come up with cool little disco-dance moves you can do at the same time.

Let's talk about this live Japanese recording.

BILLY: In Japan we have gotten surprisingly famous. They were demanding some sort of music from us, and we were on the road. We didn't have time to go to the studio, so people over there said, 'Why don't you send us some live tunes?' And we listened to some tapes that our soundman, Brad, was making off the board, and they were unbelievable! You automatically assume that board tapes are gonna be weird. So we taped the last couple weeks that we were on the road. We made DAT

Continued on Page 136



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by ANDY ALEDORT





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In many ways, the Who can be considered the first punk band, with their exhibition of teenage aggression through the destruction of their equipment, and the anthemic "My Generation" ('65), with the infamous line, "hope I die before I get old." Musically, though, they were far more ambitious than the basic "garage band" rock that evolved into punk. Other mid-60's bands like the Troggs ("Wild Thing"), the Count Five ("Psychotic Reaction") and the Seeds ("Pushin' Too Hard"), not to mention Screaming Lord Sutch (and his heavy friends), represented music that was loud and decidedly non-virtuosic—the rebellious, punky attitude definitely came first. The late '60s saw the arrival of the Velvet Underground, Iggy and the Stooges, the MC5 and David Bowie—all acts that pushed the limits of rock music, through introspective and/or socially conscious lyrics, loud, abrasive music, or a combination of the two. The beginning of the '70s brought Alice Cooper's "Eighteen" and, with androgynous clothing, makeup and wild stage antics, presented rock music as perverse theater, followed by English glitter avatars T.Rex (Marc Bolan) and the Lp *Electric Warrior*, featuring the hit, "Bang a Gong (Get It On)," and Bowie's *The Rise and Fall of Ziggy Stardust*, which incorporated a fully blown rock as theater approach.

The extremist exhibitionism of glitter (also known as glam-rock) paved the way towards the sensationalism of punk. English glam counterparts were Slade, with their hit, "Mama Weer All Crazee Now," Mott The Hoople, with the Bowie penned and produced "All the Young Dudes" and the aptly named Gary Glitter. '72 was a banner year for Bowie, as he came across the Atlantic to New York to produce Lou Reed's *Transformer*, including the hit "Walk on the Wild Side." '72 also saw the debut of the New York Dolls, whose glitter/glam appearance and aggressive, sloppy rock 'n' roll made them an important part of the burgeoning New York scene, centering around Max's Kansas City, Trude Heller's, CBGB's and the Mercer Arts Center. Late '73/early '74 saw the formation of Television (Tom Verlaine and Richard Hell, who later formed Richard Hell and the Voidoids), the Patti Smith Group, and the Ramones, who came to epitomize punk rock. Led by singer Joey Ramone, who formed the group after a brief stint in the unsigned glitter band Sniper, the Ramones played stripped down rock with thunderous barre chords and no solos, Joey affecting an English accent, and all songs clocking in under 2½ minutes. For an in-depth look into their music, see the September, 1990 edition of *Guitar in the 90's*. The CB's/Max's connection was home

to other punked up bands like the Dead Boys, the Dictators and Wayne (now Jayne) County, and later the Heartbreakers (with New York Doll Thunders and Richard Hell), the Contortions (with James Chance), Blondie (Debbie Harry) and Talking Heads.

The Ramones debut Lp appeared in 1976, the same year as debuts by the leaders of the English punk scene, the Damned and the Sex Pistols. The English movement was solidified in '77 by the arrival of the Clash, Siouxsie and the Banshees (with whom Sid Vicious first appeared), the Stranglers, and Generation X, with Billy Idol. In the late '70s and early '80s the scene splintered in count-

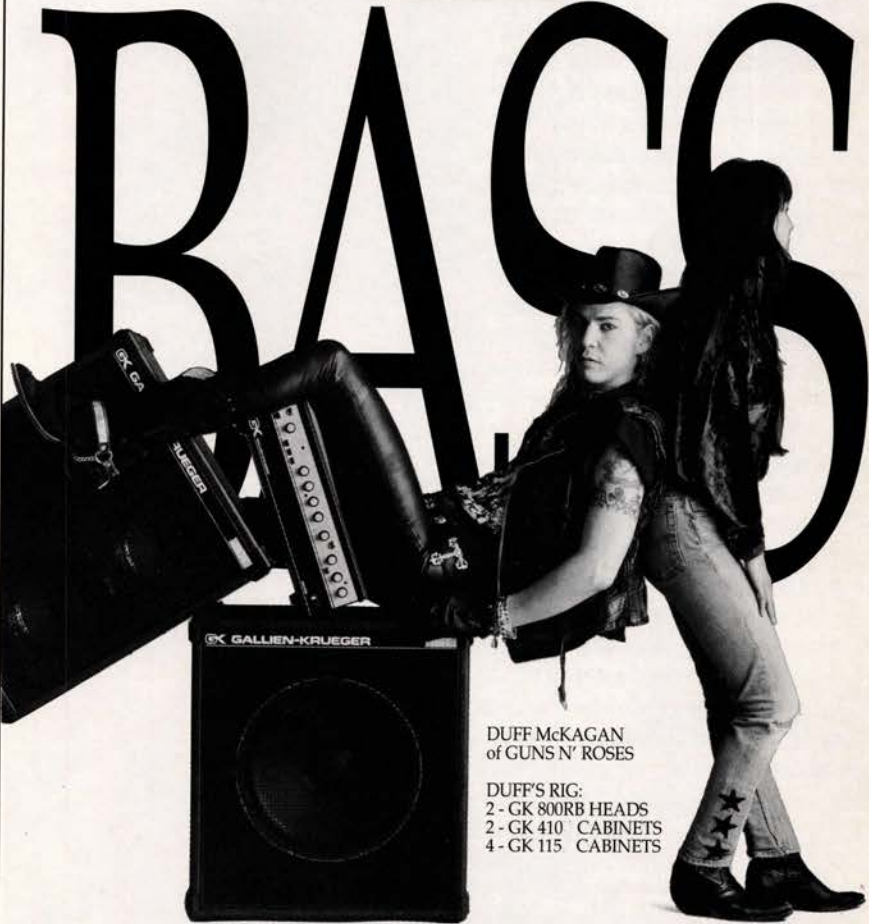
less directions, eventually leading to the formation of speed metal and hardcore.

Iggy Pop (James Osterberg) debuted with his band Iggy and the Stooges in '69, with *The Stooges*, featuring "I Wanna Be Your Dog" and "1969." *The Stooges* and their second Lp, *Funhouse*, are considered to be the genesis of punk rock. Iggy returned in 1973 with *Raw Power*, co-produced by Bowie. "Search and Destroy" opens with distorted, heavily strummed barre chords, setting up a simple progression. See Staff 1a. The second half of this figure is also used for the verse. James Williamson's intro solo is raw and basic, similar

Continued on Page 116

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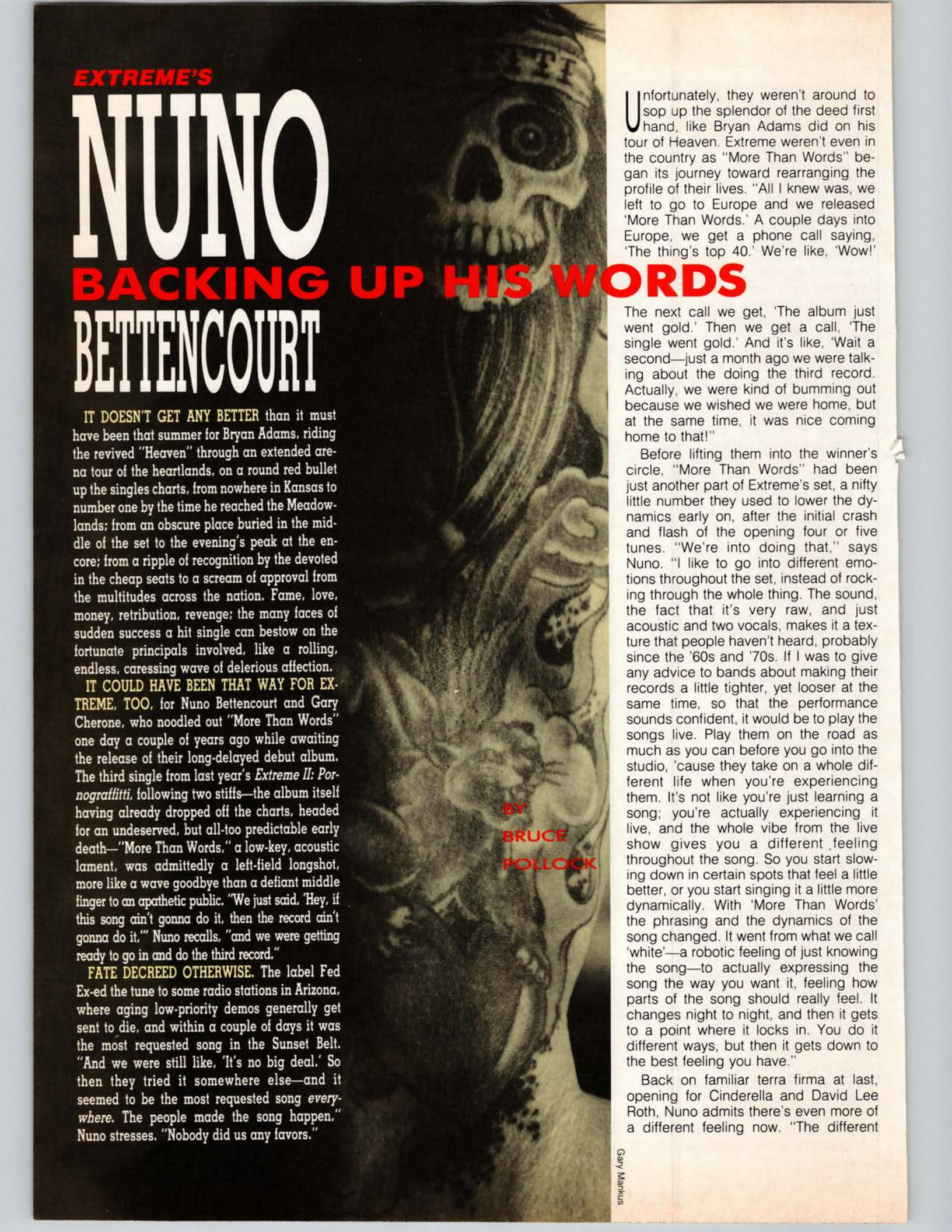
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**EXTREME'S**

# NUNO

## BACKING UP HIS WORDS

# BETTENCOURT

IT DOESN'T GET ANY BETTER than it must have been that summer for Bryan Adams, riding the revived "Heaven" through an extended arena tour of the heartlands, on a round red bullet up the singles charts, from nowhere in Kansas to number one by the time he reached the Meadowlands; from an obscure place buried in the middle of the set to the evening's peak at the encores; from a ripple of recognition by the devoted in the cheap seats to a scream of approval from the multitudes across the nation. Fame, love, money, retribution, revenge; the many faces of sudden success a hit single can bestow on the fortunate principals involved, like a rolling, endless, caressing wave of delirious affection.

IT COULD HAVE BEEN THAT WAY FOR EXTREME, TOO, for Nuno Bettencourt and Gary Cherone, who noodled out "More Than Words" one day a couple of years ago while awaiting the release of their long-delayed debut album. The third single from last year's *Extreme II: Pornograffitti*, following two stiff—*the album itself having already dropped off the charts, headed for an undeserved, but all-too predictable early death—"More Than Words," a low-key, acoustic lament, was admittedly a left-field longshot, more like a wave goodbye than a defiant middle finger to an apathetic public. "We just said, 'Hey, if this song ain't gonna do it, then the record ain't gonna do it,'" Nuno recalls, "and we were getting ready to go in and do the third record."*

FATE DECREED OTHERWISE. The label Fed Ex-ed the tune to some radio stations in Arizona, where aging low-priority demos generally get sent to die, and within a couple of days it was the most requested song in the Sunset Belt. "And we were still like, 'It's no big deal.' So then they tried it somewhere else—and it seemed to be the most requested song everywhere. The people made the song happen," Nuno stresses. "Nobody did us any favors."

Unfortunately, they weren't around to sop up the splendor of the deed first hand, like Bryan Adams did on his tour of Heaven. Extreme weren't even in the country as "More Than Words" began its journey toward rearranging the profile of their lives. "All I knew was, we left to go to Europe and we released 'More Than Words.' A couple days into Europe, we get a phone call saying, 'The thing's top 40.' We're like, 'Wow!'

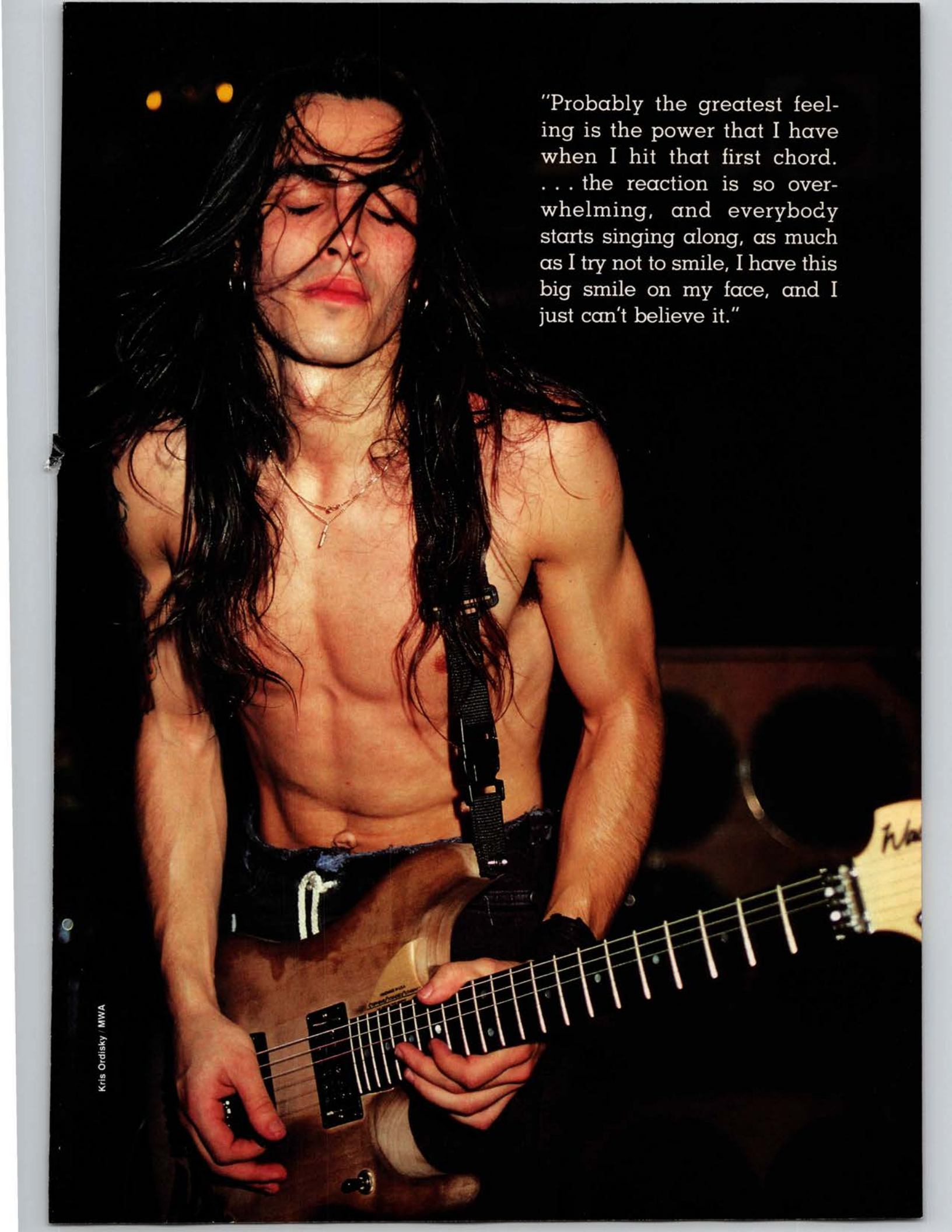
The next call we get, 'The album just went gold.' Then we get a call, 'The single went gold.' And it's like, 'Wait a second—just a month ago we were talking about the doing the third record. Actually, we were kind of bumming out because we wished we were home, but at the same time, it was nice coming home to that!'

Before lifting them into the winner's circle, "More Than Words" had been just another part of Extreme's set, a nifty little number they used to lower the dynamics early on, after the initial crash and flash of the opening four or five tunes. "We're into doing that," says Nuno. "I like to go into different emotions throughout the set, instead of rocking through the whole thing. The sound, the fact that it's very raw, and just acoustic and two vocals, makes it a texture that people haven't heard, probably since the '60s and '70s. If I was to give any advice to bands about making their records a little tighter, yet looser at the same time, so that the performance sounds confident, it would be to play the songs live. Play them on the road as much as you can before you go into the studio, 'cause they take on a whole different life when you're experiencing them. It's not like you're just learning a song; you're actually experiencing it live, and the whole vibe from the live show gives you a different feeling throughout the song. So you start slowing down in certain spots that feel a little better, or you start singing it a little more dynamically. With 'More Than Words' the phrasing and the dynamics of the song changed. It went from what we call 'white'—a robotic feeling of just knowing the song—to actually expressing the song the way you want it, feeling how parts of the song should really feel. It changes night to night, and then it gets to a point where it locks in. You do it different ways, but then it gets down to the best feeling you have."

Back on familiar terra firma at last, opening for Cinderella and David Lee Roth, Nuno admits there's even more of a different feeling now. "The different

BY  
BRUCE  
POLLOCK





"Probably the greatest feeling is the power that I have when I hit that first chord. . . . the reaction is so overwhelming, and everybody starts singing along, as much as I try not to smile, I have this big smile on my face, and I just can't believe it."



feeling is the big smirk on my face," he says. "Probably the greatest feeling is the power that I have when I hit that first chord—it's too much. I mean, I've always been known to never smile, and I always have on my serious face, but I guess the frustration is wearing off a little, and when I hit that first chord, and the reaction is so overwhelming, and everybody starts singing along, as much as I try not to smile, I have this big smile on my face, and I just can't believe it."

On the other hand, the band has not taken the opportunity of the song's quirky notoriety to elevate it into a more prestigious or advantageous spot in the set. "It's in the same place, man," Nuno

assures us. "We've always made the set up for the best way it works live, and how we feel live, never mind about singles. We feel confident about the rest of the material."

It is precisely the range of that material, the diversity of Extreme's musical vision, from Beatlesque harmonies to Van Halenesque guitar forays, through the pomp and circumstance of Queen's elaborately layered vocals, to the horny funk of Tower of Power, combined with the saloon funk of Frank Sinatra, that makes Extreme either the most versatile hard rock band since Led Zeppelin... or the next coming of Night Ranger, whose rock credibility was undermined and

then destroyed by their succession of sugary hit ballads. While Nuno is aware of the dangers of pop typecasting, he's not about to disown the favored child of his creativity. "I always believed that we had something to offer," he says, "and I don't care if it's 'More Than Words' or if it's 'Get the Funk Out,' it's all a part of us. The same reason that we wouldn't release a ballad to be big, we wouldn't *not* release it because everybody's gonna think the less of us," he stressed. "You've got to let it go, and not worry about what people think, because no matter what you do, people are gonna talk about you. You gotta stick to your guns and do what you want to do, because if you try to cater to radio or cater to MTV, you're gonna become phony, and they're gonna see it in your faces. We always wanted to be the type of band that would cross over, and we always believed that our material—even for the type of crowd that bought the record only for 'More Than Words'—all of it is 'More Than Words'; it's just the rest of it is a little heavier, and the guitar is distorted. We've always said, 'Why are people so afraid of that?' So we've always wanted to try to cross over to that audience, and make them not so scared of us. That's gonna come in the next couple of tracks released. I think 'Hole Hearted' is kind of like, all right, we're not gonna scare 'em too quickly, but we're gonna bring the band into it. It's a rocker, but it's an acoustic rocker. And then 'Get the Funk Out' is the one where we want to see what's gonna happen. We want that to be played on MTV. We want people to know that side of us."

"Get the Funk Out," as its title implies, features an expensive horn part and Pat Badger's bass. "I usually play a lot of riffs," Nuno explains. "For once, I wanted to just chord-out for a while, and do some power chords and let Pat do a riff. The band was kind of going in that direction, anyway. The horn thing was a dream come true for me, because I had like a 60's horn section play on the record, with guys from *The Tonight Show* band, and to watch them play my parts was a trip."

In his most private reveries, stoked to bursting no doubt by the flush of success, Nuno can see Extreme as having an impact not unlike Led Zeppelin or the Beatles had, becoming one of those bands that change the way people make and listen to music. "It sounds very cocky," he concedes, "but if I was talking to Gary now, and we were just in our room, dreaming our dreams away, I'd be saying to him, 'You know, we could be one of those bands. We have that capability to be one of those bands. We just have to get out there and be

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heard. We have to grow, and we have to keep our heads straight and just create, because that's what's gonna make it. Not talking about it, not telling everybody we're great, not telling everybody we're the next this or the next that—just doing it. Just plain doing it, and letting the people see it for themselves. I want people to see Extreme's growth. I want them to see that we're growing from the first, to the second, to the third record. I want them to experience our career with us. What we have is four people who are happy once in a while, and depressed a lot of the time, no matter what's going on, good or bad. If being in an excited mood results in an uptempo song that people would call heavy metal, then let that be it. Then we'll have a 'Decadence Dance.' If we're depressed, and I sit down at a piano and write a song, then we have 'When I First Kissed You.' If we're feeling a little down, we'll have 'More Than Words.' But you will always know where the band is at, and if you want to see how we interpret it into music, then that's what you're gonna get out of Extreme."

Until radio catches up to the extents of Extreme, Nuno will have to be content with his band's status as an opening act. "We're gonna open shows until we can't anymore—until they won't let us,"



he says. "Our philosophy right now is that we're nobodies, no matter what albums we sell and how big we are, be-

cause you can never let the hype or any numbers or any kind of dollars or anything go to your head, 'cause you'll fall just as quick." Which is not to say he doesn't have strong feelings about one day attaining headline status.

"A lot of bands are what we call 'MTV bands,' where they just come straight from MTV and they go right onto a big tour," contends Nuno. "They don't even play in the studio; there's no sense of energy. And when you see them, you'll never see a hunger for performing like we have, knowing that we're squashed onstage, we have barely any lighting, barely any sound, and all we have is raw energy to give. We've been playing together for six years. From the days of playing clubs, we never believed we were a club band, so therefore, when we went into a club, we treated it like it was a concert, like it was an arena. We always knew we were gonna grow, and we knew that we would not settle for anything less than what we believed we were capable of. When we finally got up there, we felt at home like never before. We didn't feel nervous one bit. We felt like we belonged there; we felt that we had finally found our home, because of the attitude we'd had throughout the years. You can see it when you see us open; we just have a 40 minute set, and

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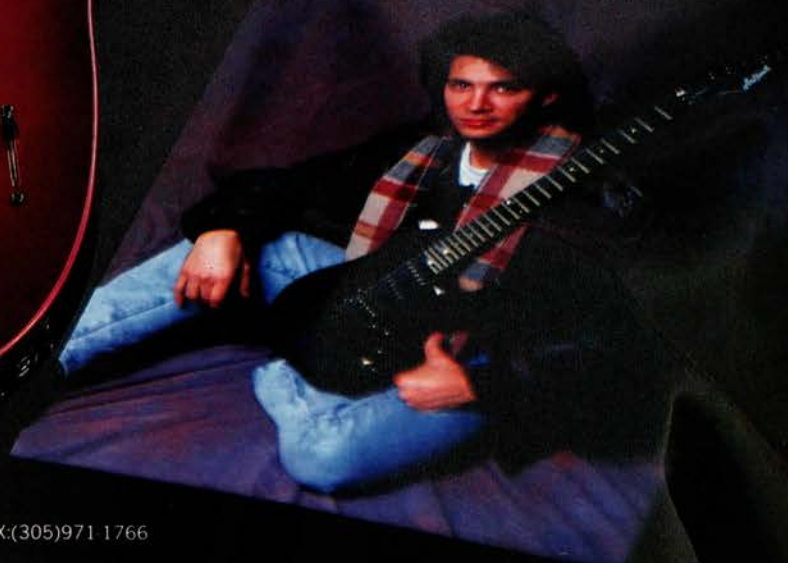


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not much to work with, and we *still* come across as having some good diversity, and having a little bit of a stage presence, and a theatrical sense of the stage. Cinderella goes on after us, and look at the size of stage they're getting, look at the props and the stuff they've got—I look at them with envy, saying, 'Oh my God, man, if we only had that.' When that happens, forget about it, because we're gonna do things we've dreamed about doing for years, and we've always had the vision to do, but never could afford. People are gonna see a show, and our show is gonna be remembered, because we have a vision of ourselves, and what we want to be. Our mentor for that type of thing is the live performances by Queen. No matter what they did in the studio, production-wise, they would always rock live, and they'd always be as raw as they could. I realize one thing, the more polished you are as a band, if you try to do that live, you're gonna get lost, but if you stay very, very raw, you're gonna have such an energy, and such music coming out of those speakers. That's why I never wanted to play with another guitar player, 'cause that's just one more thing that would not come across live. I always wanted it to be, 'Okay, here's the guitar, now listen to it.'"

As a guitar player, Nuno's vistas may be as unlimited as Extreme's, propelled by a significant side venture. Like his hero, Edward Van Halen, did in "Beat It," Nuno recently visited the top of the charts as a much acclaimed guitar partner to a Jackson, in this case Michael's sister, Janet, in "Black Cat." But that's definitely where Nuno feels the similarities end. "She's on A&M, I'm on A&M," he explains. "Mike Wagener was doing our record, she was doing a remix of the video and she wanted it a little heavier. Mike Wagener was doing us at the time, so I did the guitars. People think, 'Oh, you're crossing over,' but I'm not. People didn't know who I was, and they still

don't know who I am. Somebody asked me a question the other day, 'Of course, number one is not new to you; you played on "Black Cat," and that was a number one single.' Right, man, I *played* on it. But I didn't write it. It wasn't our band. So how could that be the same? *This* is our creation and it's number one. It's a different world."

For Nuno, the youngest of ten Bettencourt kids, among all the other differences success has recently brought, perhaps the most palpable one is the one that affects him most emotionally. "The major difference," he says, "is when I go home now, when I eat at the table, my mom gives me the best pork chop."

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Rock Guitar—poster

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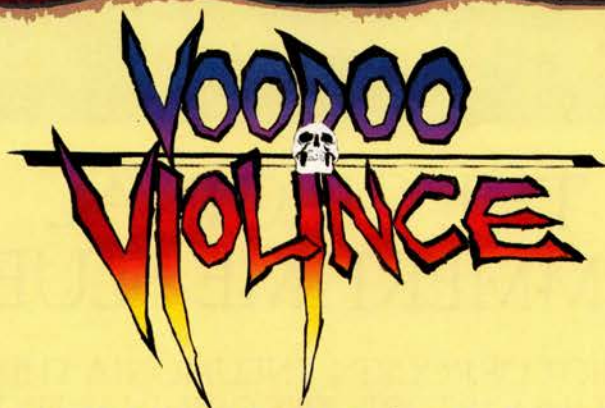
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## GET THE FUNK OUT

As Recorded by Extreme

(From the album EXTREME II: PORNOGRAFFITI/A&M Records)

*Words and Music by Nuno Bettencourt  
and Gary Cherone*

F9      Bb      C      Eb      F

7fr.      3fr.      6fr.      8fr.

21333      1333      1333      1333      1333

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

$$\textcircled{5} = \text{Ab} \quad \textcircled{2} = \text{Bb}$$

④ = D $\flat$  ① = E $\flat$

Intro      Moderate Rock ♩ = 108      (Bass & drums)      N.C.      Gtr. I

(Drum fill)      4

*mf*

15      15      15      15

1st Verse  
C5 Bb5

If you don't like what you see here, —

Rhy. Fig. 1

*f* pick slides-- 4 P.M.

15 15

10-p 1 3 *sl.* *sl.*

\*Doubled by another gtr.

C5 Bb5 Csus4 C C5 Bb5 N.C.

no - bod - y wants to take you pris - 'ner...

*sl.* *semi-harm.* P.M.:4 *sl.* *semi-harm.* P.M.:4 *sl.* *semi-harm.* P.M.:4 *sl.* *semi-harm.* P.M.:4 *sl.* *semi-harm.* P.M.:4

*sl.* *sl.* *sl.*

w/Rhy. Fig. 1 (2 times)  
C5 Bb5 C5 Bb5 Csus4 C C5 Bb5 N.C.

So let me make it nice and clear, dear, — the ex - it — is right there. —

C5 Bb5 C5 Bb5 Csus4 C C5 Bb5 N.C.

I don't mean to be rude, dude, — but you bet - ter change your at - ti - tude. I don't like what I see here. —



Pre-chorus  
Bb5 C5 Eb9

— You're all in - vit - ed to the par - ty. — You know\_ you did - n't have to come. No rot - ten ap - ple's gon - na

Chorus  
F9 N.C.(G5)

spoil \_\_\_\_ my funk... If you don't like\_ what you see here,\_ a - get the

Rhy. Fig. 2

(C) (F) N.C. (G5)

funk out... We won't try to\_ force\_

(end Rhy. Fig. 2)

(C) (F) N.C.

feed you... A - get the funk out... Hey, Pat - rick!



2nd Verse  
w/Rhy. Fig. 1 (3 times)  
C5 Bb5

(C)

Not bad — for a bas - ic - 'lly white boy! You can't please ev - 'ry - bod - y, —

*sl. (steady gliss.)* *pick* *sl.* *sl.* *P.M.*

(12) *sl.* *sl.* *sl.* *sl.*

C5 Bb5 Csus4 C C5 Bb5 N.C.

— but ev - 'ry - bod - y can - not please me. — I don't like what I see here. —

C5 Bb5 C5 Bb5 Csus4 C C5 Bb5

— That's why I do what I want to, — so why — don't you do, —

N.C. C5 Bb5 C5 Bb5 Csus4 C

do it to, — a - do it to me, hey. — An' if you don't like what you see, — you can al - ways leave the

C5 Bb5 N.C. Pre-chorus Bb

count - ry, — yeah, — yeah, yeah, yeah, — ow. — You're all in - vit - ed to the par - ty. —

(Bkgd. voc.) I don't like what I see here. — Oh, you don't need the par - ty. —

P.M. - 4

C Eb9 \*Gtr. F9 III *sl.*

You know — you did - n't have to come. No rot - ten ap - ple's gon - na spoil — my funk. — If you

You know you did - n't have — to come. —

Gtr. I & II Gtr. I Gtr. II

P.M. - 4

\*w/Wah wah.



Chorus  
w/Rhy. Fig. 2 (2 times)  
N.C.(G5)

(C)

don't like— what you see here,— a - get the funk out.— Huh! A -

(F) N.C. (G5)

get the funk out,— a - get the funk out.— We won't try to— force— feed you.— Get the force— feed—

(C) (F) N.C. G7

funk out.— you,— ha! A - get the funk out,— a - get the funk out!— If you don't like— what you don't like—

Rhy. Fig. 3

sl. P.M.4 P.M.4

\*Two gtrs. arr. for one gtr.

C7 N.C.

see here,— what you see here,— a - get the funk out.— a - get the funk out, a - get the funk out, We won't

sl. H sl. H sl. H sl.

sl. P.M.4 P.M.4

G7 N.C.

try to— Yeah.— force— feed Force, you.— A-get the... ow! —

sl. P sl. P

sl. P.M.4 P.M.4







Н Т Р Н

(C)

N.C.

(GS)

(C)

Chorus  
w/Rhy. Fig. 3

funkt out. —



N.C. (G5)

feed you... Do it! A - get the... If you don't like what you

Rhy. Fill 1

(w/wah wah)

15

18 15 15 17 15

see here, \_ get the funk out... We won't (end Rhy. Fill 1)

\*w/Rhy. Fill 1 (2 times)  
(G5)

try to\_ force\_ feed you\_ Get the funk out\_ If you

\*w/Improvisation.

w/Rhy. Fig. 3

G7 C7 N.C.

don't like\_ what you see here,\_ get the funk out.\_ We won't

w/Rhy. Fill 1 (1st 2 bars only)  
G7 N.C.

try to\_ force\_ feed you. \_ A - get the...

(C)

Example 1 (C) is a musical score for guitar. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, some with accents (>) and slurs. A dashed line labeled "P.M." (Palm Mute) spans the first four measures. The fifth measure contains a chord marked "G5". The sixth measure is a whole rest. The seventh measure contains a chord marked "G5" with a tremolo bar (trem. bar) and a slack. The eighth measure is a whole rest. The bottom staff shows a sequence of fret numbers: 1, 3, 1, 2, 3, 4, 5, 3, 4, 5, with a tremolo bar and a slack at the end.



# BASS LINE FOR GET THE FUNK OUT

As Recorded by Extreme

(From the album EXTREME II: PORNOGRAFFITI/A&M Records)

Words and Music by Nuno Bettencourt  
and Gary Cherone

Tune down 1/2 step:

④ = E♭ ② = D♭

③ = A♭ ① = G♭

Moderate Rock ♩ = 108

Intro (Drum Fill)

N.C.

*mf* (w/pick)

1st, 2nd Verses

C5 B♭5

C5

B♭5

Csus4

C

*sim.*

1. If you don't like what you see here, — no - bod - y wants to take you  
2. You can't please ev - 'ry - bod - y, — but ev - 'ry - bod - y can not

C5 B♭5

N.C.

C5 B♭5

pris - 'ner... (etc.)  
please me... (etc.)

C5 B♭5

Csus4

C

C5 B♭5

N.C.

C5 B♭5

C5 B♭5

Csus4

C

C5 B♭5



N.C. Pre--chorus Bb5 C5

You're all in - vit - ed to the par - ty. (etc.)

Eb9 Play Fill 1 2nd time N.C. Chorus N.C.(G5)

... don't like what you

(C) (F) (N.C.)

see here, (etc.)

(G5) (C)

(F) N.C. 1. (C)

2. G7 C7 N.C.

Fill 1



sl. sl. sl. G7

5 7 8 6 7 5 0 2 3 3 1 2 1 2 3 3 1 2 3 7 8

sl. sl. Bridge N.C.(C)

N.C.

10 8 10 8 10 8 10 8 10 9 8 10 9 8 10 9 8 6 6 8 6 1 2 1 3 1 2 3 4 5 3 4 5

sl. (G) sl. sl.

1 3 1 2 3 4 5 3 4 5 1 3 1 2 3 4 5 3 4 5 1 3 1 2 3 3 4 3 1 3 1 3 1

Guitar solo Bb C Eb

1 1 0 0 1 2 2 3 5 3 3 2 2 2 3 3 4 4 5 5 3 6 6 5 5 6 6 7 7 8 8 8

F Bb C

8 8 7 7 7 8 8 9 8 9 10 8 8 5 5 6 6 7 7 8 8 8 8 7 7 7 8 8 9 9 10 (10)

sl.

sl. sl. sl. N.C.(G5)

6 6 5 5 6 6 7 7 8 8 8 8 8 6 6 5 5 8 5 7 5 3 3 3 0 5 6 3 3 5 6 0 1 2

(C) (F) N.C.

3 3 3 0 5 6 3 3 5 6 3 3 3 3 3 0 6 7 7 6 7 7 8 6 7 7 8 8 7 5 5 7

sl. sl. sl.



Chorus

G7 C7 N.C.

sl. sl. sl. sl. s

3 3 1 2 3 3 1 2 3 3 1 2 3 3 3 5 6 7 6 7

sl. sl. sl. sl. sl. sl.

G7

5 7 6 7 5 7 3 3 1 2 3 3 1 2 3 3 1 2 3 2

sl. sl. sl. sl. sl. sl.

N.C. N.C.(G5)

10 8 8 10 8 10 8 10 8 8 10 9 8 10 9 8 10 9 8 6 6 8 6 1 2 3 3 0 5 6 3 3 5 6 3 0 0

(C) (F) N.C. G7

sl. sl. sl. sl.

3 3 (3) 3 0 6 7 7 6 7 7 6 7 5 7 3 3 0 5 6 3 3 5 6 3 0 0

sl. sl. sl. sl.

C7 N.C. G7

sl. sl. sl. sl.

3 3 (3) 3 0 6 7 7 6 7 7 6 7 5 7 3 3 0 5 6 3 3 5 6 3 0 0

sl. sl. sl. sl.

N.C. (C) G5

10 8 8 10 8 10 8 10 8 8 10 9 8 10 9 8 10 9 8 6 6 8 6 1 2 1 3 1 2 3 4 5 3 4 5

sl. sl.



## CALL BOARD

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(The Call Board is free. Please write message on postcard and include your return address.)

**GUITAR for the Practicing Musician** has teamed up with some rockin' clubs to present GUITAR Nights. Below is a list of the clubs where the music and the magazine meet this month; if your favorite club isn't here, tell them to contact us, so you don't miss out on the music, the mania, and the official GFPM merchandise available *free* only on GUITAR Night!

**THE BUTTON SOUTH**—100 Ansin Blvd., Ft. Lauderdale, FL: The first Monday of each month.  
**ALROSA VILLA**—5055 Sinclair Rd., Columbus, OH: See local listings.

**THE RITZ**—17580 Frazho Rd., Roseville, MI: See local listings.

**THE OMNI**—4799 Shattuck Ave., Oakland, CA: See local listings.

**THE STONE**—412 Broadway, San Francisco, CA: See local listings.

**HAMMERJACKS**—1101 S. Howard St., Baltimore, MD: See local listings.

**LOST HORIZONS**—Syracuse, NY: See local listings.

I replaced the pickups on my '86 Fender Squier Stratocaster with custom pickups. Now I have three pickups lying around that someone else might be able to use. All three work and sound fine; I was just looking for that extra punch that custom pickups give. All three are single-coil, and each is labeled, so I know which position it came from. Make me a reasonable offer, and they are yours; they're not doing me any good lying here. If you're interested, or know someone who might be, please drop me a line.

Ron Newman  
Box 104  
Kampsville, IL 62053

Would anyone like to sell his/her talk box? I understand this is an overseas call, and would therefore gladly pay for postage. If interested, please write to me with name, address, brand/model and price (including postage if possible) to:

Jason Kat  
12 Ellen St.  
Athenstone, South Australia 5076  
Australia

To all those that wrote letters asking for songs, I have not forgotten. I've relocated to Germany, and everything is somewhere between here and there. Also, I'm waiting to hear back from 7th Heaven and Sweet Sanity. What's up, guys? My new address is:

Brad Ellin  
Box 4344  
APO NY 09057

B.C. Rich Mockingbird guitar for sale or trade for Ibanez 540 'S' series. This guitar used to be owned by Jason Everman, from Nirvana/Soundgarden. Also, I would like to hear from people who have had success with getting the "ultimate" crunch from a guitar, a la

S.O.D., Trouble or Pestilence. I would like to know what equipment you are using, or any suggestions. I would also like to communicate with other guitarists who have been able to increase picking speed from sorta fast to absolutely terrifyingly fast. What exercises are you using? Thanks!

Nial McGaughey  
P.O. Box 60267  
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Wanted to buy: Metaltronix Killer Kabs cabinets and Metaltronix guitar amplifiers.

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37000 Tours  
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I am a 24-year-old guitarist looking to form or join a serious rock 'n' roll band. I am a graduate of the Guitar Institute of Technology, Hollywood, and have 12 years playing experience. I would like to hear from all the talented hard-working pro musicians who live in the San Francisco area or L.A., or are thinking of relocating. I would like to have a band situation similar to Aerosmith, Def Leppard and Extreme in the sense that everyone in the band has a part in the writing and arranging of the material. I am *not* into thrash, speed metal or neo-classical. I am into good high-energy rock 'n' roll with influences from blues, funk and fusion thrown in. Some players who have influenced me are Edward Van Halen, Frank Gambale, Steve Vai, Larry Carlton, Steve Lukather, Neal Schon, Joe Satriani, Nuno Bettencourt, Vito Bratta, George Lynch, Gary Moore, Steve Morse, Don Mock, Keith Wyatt. Send promo packs and tapes to:

Keith Cottrell  
c/o WRWR Productions  
400 Hacienda Ct.  
Los Altos, CA 94022

Attention all you Vegas rockers! I'm an 18-year-old female vocalist/songwriter who plans on relocating to the Las Vegas area this summer, and I need to know how the local scene is out there. I want a band that works hard, plays hard, and rocks hard. My

influences are Van Halen, Aerosmith, Mötley Crüe, and Great White. I also love the blues. I'm a singer, not a screamer. I've been singing for 14 years. I'm very ambitious and very serious. If you're looking for a singer, or even if you just know the area, please write. I'll reply to every letter; I promise! Thanks!

Blake Lynn  
P.O. Box 284  
Verdunville, WV 25649  
(304) 752-3990

I'm a 24-year-old guitarist that has been searching for fellow musicians to form a band or to join one located in the Charleston, SC area. I recently moved to Charleston from Wisconsin to find no music scene at all. If there is anybody out there looking for an honest, dedicated, drug-free guitarist, please contact me. My influences are Michael Schenker, Rik Emmett, Randy Rhoads, etc. I have original material, and love progressive metal. If there are any metal people out there, let me know.

David Hansen  
5722C Robinson  
Hanahan, SC 29406

I am a 20-year-old musician attending M.I. in September, 1991. I am looking for information about clean, safe places to live and tips about the Hollywood area and M.I. If you are or were an M.I. student, please help me out! I may also be interested in a roommate to share expenses. If you are interested, please call or write to let me know who you are!

Scott Linssen  
2174 Dickinson Rd.  
De Pere, WI 54115  
(414) 336-5630

Nineteen-year-old lead & slide guitarist songwriter wishes to form or join an all-original blues rock band. Bass, drums and vocals needed. Would like to start performing immediately. Influences: Allman Bros., Skynyrd, Ten Years After, Stones. Guitar influences: Duane Allman, Alvin Lee, Richards & Wood, Frehley, Robert Johnson.

Scott Trimble  
3 Lawrence Cres.  
Bowmanville, Ontario  
Canada L1C 3M6

Shane, Andy, how the hell are ya? I'll be home in Sept., and I'll be ready to Jam! The army is not the place for me! Write me! Ready to come home!

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Continued from Page 91

in style to Alice Cooper's Glen Buxton. See Staff 1b. The solo is based on C# Pentatonic minor (C#, E, F#, G#, B). "Penetration" opens with a great intro lick based on A Dorian (A, B, C, D, E, F#, G). See Staff 2. Other great tunes from this record are "Raw Power" and "Death Trip."

The Sex Pistols were the creation of Malcolm McLaren, who owned a boutique in England called Sex. McLaren had briefly managed the New York Dolls. Bassist Glen Matlock, who worked part-time at the store, played in the Swankers with Steve Jones on guitar and Paul Cook on drums, and at McLaren's suggestion recruited John Lydon as vocalist. Lydon's alleged lack of personal hygiene earned him the nickname Johnny Rotten. The Pistols first single was "Anarchy in the U.K.," released in Dec. '76. Their second single was "God Save the Queen," which became the top-selling single in England that summer. The song opens with bashing barre chords, moving into a rhythm pattern similar to "Anarchy." See Staff 3. "Pretty Vacant," from the classic '77 Lp, *Never Mind the Bollocks, Here's the Sex Pistols*, opens with a muted single-note riff, repeated many times, moving into a basic chord progression using mostly I position chords. See Staff 4. Even though the band is often equated with the forefront of the punk movement, they were together for only two years, disbanding in Jan. '78. McLaren would later manage Bow Wow Wow and Adam and the Ants.

The Bad Brains (Dr. No on guitar) are a NY band that combine the speed and intensity of punk and hardcore with reggae, creating a genre of their own. "Attitude," recorded in '81, is incredibly fast—it sounds like the Sex Pistols on 78. See Staff 5. Like the Dead Kennedys, the vocals go by so fast that they're practically indecipherable. Other mind-bogglers are "Pay to Cum" and "Supertouch."

One of the biggest bands of the late 70's and early 80's, the Clash formed in '76, inspired by the Sex Pistols. Mick Jones (guitar), Tony Crimes (drums) and Paul Simonon (bass), all played together in London SS, along with Brian James, who subsequently formed the Damned. Joe Strummer and Keith Levene joined London SS, and—minus James—as the Clash, opened for the Sex Pistols on their first tour (Levene quit shortly thereafter, joining Lydon in '78 in P.I.L.). The Clash's music mixed punk, reggae and pop influences. "Clash City Rockers," released in Feb. '77, recalls the Who's "Can't Explain." See Staff 6. The Clash became hugely successful in '82 with the hit, "Rock the Casbah." 80's megaband U2 point to the Clash as being their initial primary influence.

As previously mentioned, the New

Continued on Page 147

Staff 1  
a la "Search and Destroy" ♩ = 160

a) Gtr. C#

b) Gtr. II

Staff 2  
a la "Penetration" ♩ = 132 (tune down 1/2 step)  
N.C.(A5)

Staff 3  
a la "God Save The Queen" ♩ = 152

G# A G# A G# A A

Staff 4  
a la "Pretty Vacant" ♩ = 152

a) Intro b) Verse

D A/C# D A/C# N.C.(A5)

Play 16 times

Staff 5  
a la "Attitude" ♩ = 320

E C E F E C

Play 4 times



Staff 6  
a la "Clash City Rockers"  $\text{♩} = 168$   
(tune up 1/2 step)

Staff 7  
a la "Puss 'n' Boots"  $\text{♩} = 152$   
C5 Play 5 times N.C.

Staff 8  
a la "Pulse Beat"  $\text{♩} = 240$   
(tune up 1/2 step)

Staff 9  
a la "Who Killed Marilyn"  $\text{♩} = 176$

Staff 10  
a la "Nazi Punks Fuck Off"  $\text{♩} = 320$

Staff 11  
a la "New Day Rising"  $\text{♩} = 200$

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## AMP QUESTIONS

by Alex Aguilar

Send Your Amp Questions To:  
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P.O. Box 1490, Port Chester, NY 10573

**Question:** I've often heard about gain in amplifiers and other devices expressed in dB. What does this mean?—Joe Di Lieto/Ozone Park, NY

**Answer:** A decibel (dB) is one tenth of a larger unit, called a Bel. This unit of measurement was named after Alexander Graham Bell, and is a system of expressing non-linear, or logarithmic, ratios. These can be either power, voltage, or current ratios. It is meaningless to express absolute values of power, voltage or current in decibels. A reference level must therefore be established if absolute values are required. A common example of this is where noise levels are quoted in dB, the reference level being the threshold of human hearing. Typically, 120 dB is the upper limits of pain in the human ear.

As applied to amplifiers, terms such

as +6 dB or -10 dB are often used. By taking the logarithmic value of a voltage ratio, for example, it is possible to obtain the gain or loss through a particular amp or device. Let's say that a given amp is to have its output level (loudness) doubled. If you take the log of the number 2 (corresponding to a doubling in volume), and substitute it for X in the following equation:  $20 \log X$ , where X in this case is 2, the answer is +6 dB. For every doubling of gain expressed in this way, there will be a 6 dB increase. In terms of power ratings, the equation is  $10 \log X$ . Therefore, to effectively double the output of a 20 watt amp, the power level would have to increase to 200 watts, or by a factor of 10. This explains why a 100 watt stack doesn't seem twice as loud as a 50 watt amp, since there is only a 6 dB increase.

**Question:** What exactly does a Crybaby wah-wah pedal do?—Jim Sutton/Orolando, FL

**Answer:** The theory of operation of the Crybaby and other units of this type is basically the same. Electronically, the type of circuit employed in this type of effect is called a bandpass filter. This circuit is one that is "tuned" to a specific resonant frequency. That is, it amplifies certain frequencies near the frequency of resonance more efficiently than others. This allows a narrow frequency band to be passed, hence the name.

What the wah pedal allows you to do, via foot control, is to change the center resonant frequency. This is what gives the unit its distinct effect. When the pedal is fully depressed, higher frequencies are accentuated, while in the opposite position, lower and midrange tonalities are enhanced. The wah pedal was one of the first successful devices for the electric guitar, and is still very popular after over 20 years. Incidentally, the first "wah" effects were produced by using hand-controlled parametric equalizers, operated as variable bandpass filters. ➤

## GUITAR QUESTIONS

Send Your Guitar Questions To:  
Guitar Questions  
P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

**Question:** I have two guitars with perfectly straight necks, and the truss rods are completely loose. How can I create a little relief without going to a higher gauge string?—Jeff Slocum/Poquott, NY

**Answer:** You will need either a grind and polish or a complete fret replacement to correct the problem permanently. If the amount of needed additional relief is tiny, as for a very low action and light-stringed setup, then you may be able to get away by filing a bit off the fret tops in the right places.

This fix will not allow for any further adjustment of the truss rod. Depending on which way the neck decides to go in the future, you will be back to the repair shop for the real cure sooner or later.

The real way to correct the problem you describe is to do a complete fretjob. A thorough fretjob includes preloading the truss rod before the board is leveled. This allows for future loosening or tightening of the rod. Adjustment in either direction may be required by either the neck's natural motion or by the setup requirements of the player.

The rod can be preloaded by tensioning it about halfway tight, so there is about equal room for adjustment in both directions. In the instance Jeff de-

scribes, this will create some backbow.

Next, remove the frets and carve a little relief directly into the fretboard. After the new frets are installed and a grind and polish is completed, there will be some adjustment possible in either direction. This procedure should be done by a luthier thoroughly familiar with fretjobs, as it is a lot trickier than it sounds to get it right the first time you try it.

**Question:** Is it important to wipe the fretboard clean after you play your guitar?—Martin Garza/Warner, FL

**Answer:** Wiping your fretboard clean after each time you play on it is the single most important act of maintenance a player can do for his guitar. It prevents buildup of dirt and dried finger oils on the strings and on the fretboard.

If left uncleaned, this buildup will cut your string life in less than half, while hastening the corrosion of your frets. Keeping the strings and board clean and dry in between playing on them increases their useful life tremendously.

**Question:** I have a guitar autographed by both Jeff Beck and Stevie Ray Vaughan. How can I protect the signatures?—Joe Ryan/Rock Falls, IL

**Answer:** That depends on what they signed your guitar with and how clean your guitar was when it was signed. Folks don't prep their guitars for touch-up finishing before having them signed. If they had, then merely touching the

surface with an uncovered hand would violate the standard of cleanliness required for an immaculate finish.

If you have in your possession the same marker or pen used for the autograph, you can experiment by spraying different lacquers, varnishes, or polyurethanes over samples of the writing until you find one that doesn't run.

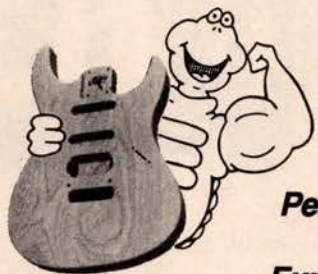
The troubles with spraying over signatures stem from the same problems found whenever one sprays over an unprepared surface. Adhesion can be a major problem, particularly over a period of several years or more. If the new finish does not melt into the old, what finishers call "bite" into it, it may peel later and then you will lose that signature you wished to protect. It is also possible that whatever you spray over your guitar's finish will bite too much and melt into and ruin it.

To be sure of the permanent application of a signature, you would ideally have the artist sign the guitar during the finish process, say after the first set of clear coats had been applied. If he signed with a marker filled with compatible non-bleeding lacquer, the clear top coats would protect rather than ruin the writing.

I saw one clever solution to the problem of autograph preservation. The guitar owner used an electric engraver, and scratched the signature right through the finish and into the wood. While this may not be best for the finish, the signatures are completely permanent. ➤



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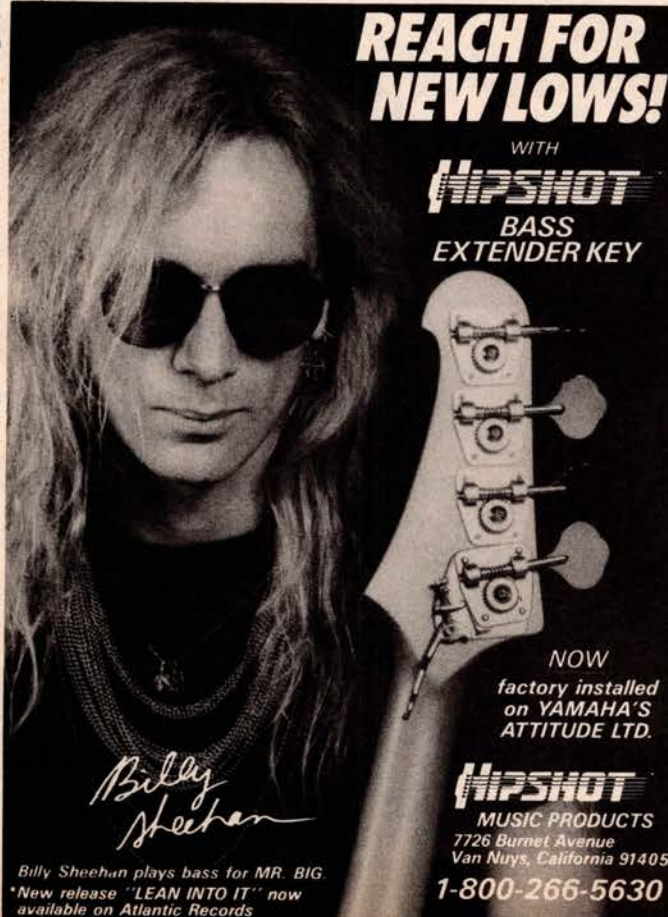
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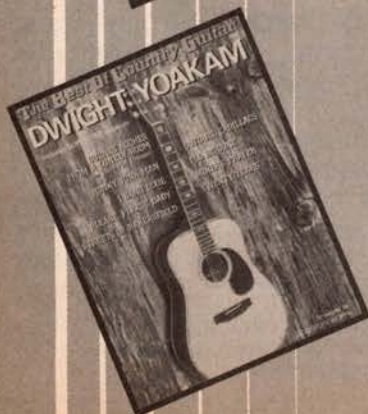
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## A LATIN FEEL

# By Robert Phillips

An important part of the art of the instrumentalist, regardless of instrument, is the ability to blend your sound with that of the other players while still maintaining a strong enough profile to be a positive contribution; blend, but don't get lost in the mix. It is in this capacity that the guitar has been often used to evoke an hispanic atmosphere by composers as disparate as Luigi Boccherini and Donald Fagen.

Ex.1 is taken from "The Goodbye Look," from Fagen's *Nightfly* album. Here I've taken the synth and bass parts and transcribed them for guitar in a challenging but playable part. The acoustic guitar part is as it sounds on the recording. Though the acoustic guitar part may seem relatively insignificant, it is its presence, along with the rhythm parts, that give this tune its particularly latin feel.

In Ex.2, we see an excerpt from the First Quintet in D major for two violins, viola, cello and guitar by Luigi Boccherini (1743-1805). This is from the third movement, a fandango, which is a type of Spanish dance rhythm. As in the previous example, I've arranged the other instruments into one challenging guitar part, and put the actual acoustic (classical) guitar part above it. Once again, we see a composer using the particularly Spanish sound of the instrument, as well as the rhythm, to create the ethnic effect for which he is looking.

Ex. 1 The Goodbye Look  
Acous. gtr.

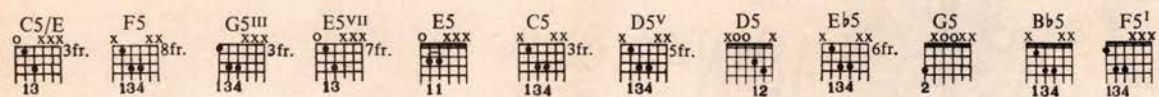
Ex. 2 First Quintet in D  
Guitar



# DADDY, BROTHER, LOVER, LITTLE BOY

As Recorded by Mr. Big  
(From the album LEAN INTO IT/Atlantic Records)

Words and Music by Mr. Big



Uptempo Rock ♩ = 180

Intro

\*Effects (Approx. 15 sec.)

G5

Gtr. II P.M.

Pow!

Gtr. I

P.M.---4 P.M.-----4 P.M.

T A B

(3) 0 0 0 3

3 3 3 3 3 3

\*Sound effects (elec. drill, backwards gtrs. & backwards voices). There are four gtrs., two of which ascend to G5 chord via previously depressed trem. bar, and two which slide down to G5 (all rec. backwards).

③3fr. G

Rhy. Fig. 1A (w/2nd ending only)

Rhy. Fig. 1 (w/2nd ending only)

P.M.---4 P.M. P.M. P.M.-----4 P.M.-----4 P.M. P.M. P.M. P.M.-----4

P

5 5 5 3 (3) 5 3 5 5 5 5 5 3 3 3

p

\*2nd time w/8va A.H. (& when Rhy. Fig. 1 is recalled)

C5/E

P.M.---4 P.M.---4 P.M. let ring- 3 4 sl. let ring- 4

1. F5 Bb F

⑥6fr. 13fr.

sl. sl. sl. sl. sl. sl.

3 5 5 10 10 8 10 10 13 13

sl. sl.



2. (end Rhy. Fig. 1A) G5<sup>III</sup> 1st, 2nd Verses C5

2. If you're a red hot fi - re - crack - er, I \_\_\_\_\_

2. See additional lyrics

(end Rhy. Fig. 1) Rhy. Fig. 2 (Both gtrs.)

let ring-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.

Bb5 G5 w/Rhy. Fig. 2 (2 times)

\_\_\_\_\_ will light\_ your fuse.\_\_\_\_\_ If you cry like a lit - tle girl, \_\_\_\_\_

(end Rhy. Fig. 2)

C5 Bb5 G5

\_\_\_\_\_ I'll dry\_ your ba - by blues.\_\_\_\_\_ When you need a man\_ of ac -

C5 Bb5 G5

tion, \_\_\_\_\_ I'm read - y to make\_ my move. \_\_\_\_\_ Like the

w/Rhy. Fig. 2 (1st 3 bars only) C5 Bb5

shot - gun shot, \_\_\_\_\_ John - ny on the spot, there's noth - ing I \_\_\_\_\_ can't do. \_\_\_\_\_







D5 N.C. Chorus G5

— you want, an - y - one\_ you\_ need. I'll be your dad-dy, your broth-er, your

(end Rhy. Fig. 3)

P.M. P.M. P.M. P.M. P.M.

8 8 10 7 7 (7) 7 7 7 7 3 3 4 5 3 5

6 6 6 6 6 6 5 5 (5) 5 5 5 5 5 5 5 5 5 3 4 5 3 4 5 3 5

1.

w/Fill 1 N.C. sl. w/Rhy. Figs. 1 & 1A @3fr. G

lov - er and your lit - tle boy. E - yow!

Riff A 1/2 A.H. (15ma) A.H. (15ma) (end Riff A) 1/2

semi-harm. - 1/2 A.H. A.H. 1/2

A.H. pitches: B F#

C5/E F5 G5

2. When your

Gtr. III Harm. (8va) \*6

vol. off *f* trem. bar Harm. \*6

vib. w/bar (w/echo repeats)

5 (5) (5) (5) (5)

\*Depress bar before striking note.

Fill 1

1/2 1/2 1/2

semi-harm. - 1/2

10 15 17 17 15 17 15 17 15 13 19



2. w/Fill 2  
N.C.

lov - er and your lit - tle boy. —

Riff B

1/2

3 3

(end Riff B)

P.M. ———— 4

semi-harm.

6 3 6 5 3 5 3 5 5 4 3 5 4 3 1 1

Interlude

Gtr. E5<sup>vii</sup>  
II

Gtr. I

pick slide

Full

pick slides ———— 4

(wide vib.)

Full Full Full

pick sl.

Full Full Full

E5

Harm.

slight vib. (w/bar)

Harm.

12 (12) 21 19 17 16 19 17 16 14 17 16 14 19 17 15 14 17 15 14 12

P P P P P P P P

P.M. ———— 4

E5

P.M. > P.M. ———— 4 P.M. ———— 4 P.M. ———— 4 P.M. ———— 4

8va

Rhy. Fig. 4

loco

w/Rhy. Fig. 4 (6 times)

H P

3

H P

P sl. H

(17) 19 20 17 19 17 19 17 20 19 17 22 19 17 20 19 17 19 17 16 14 17 16 14 16 17 14 17 14 16 17 16 14 12 14 12 15 12 14 15

H

Fill 2

1/2

semi-harm. ———— 4

P.M. ———— 4

18 15 17 17 15 17 15 17 16 15 17 16 15 13







D.S. al Coda

Gtr. II

Gtr. III (Gtr. III out)

Gtr. IV

Harm. (15ma)

trem. bar

slack

\*1

\*2

Ev'

\*Pull bar up.

Coda

F5 D5 Eb5 w/Rhy. Fig. 3 F5

— you want, — an — y — one — you — need. — — — — — Ev' — ry — thing — — — — — you're

P.M. — — — — — P.M. — — — — — P.M. P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M.

sl.

Fsus4 F Eb5 D5 N.C.

look — in' for. — — — — — An — y — thing that you — want — and more — — — — — Your

Chorus  
G5

w/Riff A & Fill 1

dad — dy, your broth — er, your lov — er and your lit — tle boy. — — — — —

sl.



Gtr. I  $G^5$  w/Fill 4 w/Riff B & Fill 2 N.C.  $G^5$

Yow! Your dad-dy, your broth-er, your

w/Riff A & Fill 1 N.C.  $G^5$  I'm read-y.

lov-er and your lit-tle boy. Free time

w/Riff B & Fill 2 N.C.  $G^5$   $B^b5$   $F5^1$  C5

Yeah! Come on! I'll

be your ev'ry-thing. dim. N.C.

Gtr. III (Gtr. III out) slack

Gtr. II pick slides (continuous scrape) trem. bar slack

w/Additional overdubbed gtrs. creating trem. bar effects & harmonizer  $G^5$

Huh!

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

10 9 (9) 8 7 6 5 4 (4) 3 2 (2) 3 3

sl. sl. sl. sl. sl. sl. sl. sl.

Fill 4

Gtr. II

Harm. (15ma) \*2

trem. bar slack

Harm. \*2

3 (3)

\*Depress bar before striking note.

#### Additional Lyrics

- When your body needs salvation, I'll be your tender touch.  
I take all the love you give me, and give you twice as much.  
When we get undercover, and do the horizontal mile,  
I'm in the mood to answer to your call of the wild.



# BASS LINE FOR DADDY, BROTHER, LOVER, LITTLE BOY

As Recorded by Mr. Big  
(From the album LEAN INTO IT/Atlantic Records)

Words and Music by Mr. Big

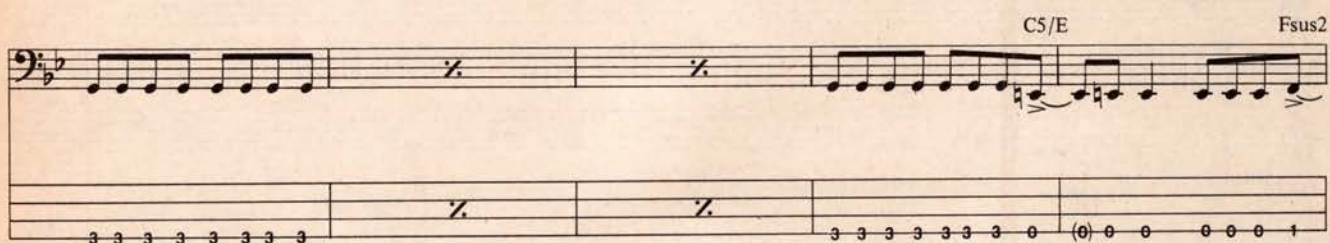
Uptempo Rock ♩ = 176

Intro N.C. Effects  G5 G5

(Approx. 15 sec.) *mf*



T  
A  
B



C5/E F#sus2



G5 H

(t) *sl.*



C5/E F#sus2

H

1st Verse  
G5



If you're a red hot fi - re - crack - er, (etc.)

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First system of music. Bass staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of eighth and quarter notes. The guitar staff shows a sequence of triplets of eighth notes, with a '5' indicating the fifth fret.

Second system of music. Similar to the first, with a melody in the bass staff and triplet eighth notes in the guitar staff. The guitar staff includes a measure with a repeat sign (double bar line with dots) and another with a '5' indicating the fifth fret.

Third system of music. The melody in the bass staff includes a measure with a repeat sign. The guitar staff also has a measure with a repeat sign. The system ends with a measure in the bass staff marked with a '7' and an 'Eb5' chord symbol, and a measure in the guitar staff marked with a '6'.

Fourth system of music. Labeled 'Pre-chorus' with a treble clef and a key signature change to one sharp (F#). The melody in the bass staff includes the lyrics 'ry - thing\_ you're look - ing for, — (etc.)'. The guitar staff shows a sequence of eighth notes with a '6' in parentheses at the start, a '6' at the end, and a '5' in the middle. Chord symbols 'F5' and 'Eb5' are present. A 'sl.' (slide) marking is above a measure. A '3rd time to Coda II' instruction with a Coda symbol is at the end.

Fifth system of music. The melody in the bass staff includes the lyrics '...dad - dy, your broth - er, your lov - er and your lit - tle boy. — (etc.)'. The guitar staff shows a sequence of eighth notes with a '6' in parentheses at the start, a '6' at the end, and a '5' in the middle. Chord symbols 'D5' and 'N.C.' (Natural Chord) are present. A 'sl.' (slide) marking is above a measure. A '2nd time to Coda I' instruction with a Coda symbol is at the end.

Sixth system of music. Labeled 'Chorus' with a treble clef and a key signature change to one sharp (F#). The melody in the bass staff includes the lyrics '...dad - dy, your broth - er, your lov - er and your lit - tle boy. — (etc.)'. The guitar staff shows a sequence of eighth notes with a '5' at the start, a '10' at the end, and a '1' at the very end. Chord symbols 'G5' and 'N.C.' (Natural Chord) are present. A '1/2' marking is above a measure. A '2nd time to Coda I' instruction with a Coda symbol is at the end.



G5

C5/E

2nd Verse

G5

Fsus2

sl.

When your bod - y needs sal - va - tion, (etc.)

H

D.S. al Coda I

Eb5

Coda I

N.C.

Interlude

E5

H

let ring

Harm. (15ma)

Harm.



*Harm.*  
*(8va)*

*loco*

Guitar solo  
E5

C5

\*Bass overdub, played with cordless drill.

D5

Full

Full

D.S. al Coda II

E♭5



## Coda II

Coda II

Chorus

Free time



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*Continued from Poster*

tapes every night, right off the board. Some of them came out fairly weird, because you do have to mix for the room. There are some rooms you have to crank up certain instruments, or certain frequencies, to compensate for the room, and therefore the tape comes out sounding weird. But the majority of it sounded really good, so we went through, found the best versions, and released a CD over in Japan, and it really has a great vibe to it.

**It sounded like a great bootleg tape. The energy was there without the hesitancy of most live recordings.**

BILLY: That's what was good about it, because we were just taping off the board as an aside. We knew we were doing the tapes, but we didn't know we were going to actually use them until we were pretty well into it. I know, myself, as soon as that red light goes on in the studio—

PAUL: Oh, everything changes. It's so hard to record.

BILLY: As soon as that red light goes, I'm stumped. I'm stuck. I'll sit there and go, 'What's the part? Okay, one more time? Okay, hit the record. Arggh! Try it again.' So it's kind of good, in a way, that we knew that they're taping out there. We don't know if we're actually gonna use it, but if it comes out then we will.

PAUL: Some of my all-time favorite tapes, from when I was growing up, and even now, are stuff from a radio show called the King Biscuit Flower Hour. I have old tapes of Pat Travers live, and Gamma with Ronnie Montrose. I have Todd Rundgren King Biscuit shows that are unbelievable. A lot of times I'd hear these things off the live versions and suddenly understand the record that they came from. I'd hear the studio record and go, 'Well, that's okay, I don't think I'm gonna listen to any more of that,' and then I'd hear the live tape and just go, 'Now I get it! I understand! I know what they meant.'

**Talking to the Allman Brothers once, I said, "Why don't you guys just go into a small club and record your new songs live?" They answered "Well, you need the fidelity to get on the radio."**

BILLY: It's too bad. I've been crusading and campaigning for the reality factor of what comes out of the studio now and what actually is in fact really the band. A lot of big arena bands out there probably could actually do it. But then they get in the studio and they get that studio psychosis going.

**Did you make any changes going from a club to the arena?**

BILLY: In the arena you've got to get to the point immediately, and make the point understated with the exclamation points behind it, because you've got so much space to fill up. In a club, people are as close as we are here. I'm talking to you now, you can understand what I'm saying. But if you

were in the back of the room, I'd have to cut out most of the words and get right to the meat of the sentence, and that's basically what you have to do, not so much in the song, but in the set and the way it's put together. That's where I see most band's weak points, live. You can have some great songs and some great playing and they go through the songs. What goes on in between is where they lose the audience, completely. I learned that from watching 40 Van Halen shows. Talas was on the 1980 *Women and Children First* tour and whatever they did was interesting to me.

**I always thought they took a lot of time between songs.**

BILLY: There was a lot of talking but I was a huge fan, so I dug that. But because we're new and not too many people know us, we can't just stand up there talking for a while and have everybody interested because they're there to see us. They were there to see Rush, and we happened to be there, so cut right to the chase. We had very little dead air.

PAUL: Personally, I had a similar thing with my unaccompanied guitar solo. It's something that probably few humans walking the earth care about, but when you're a guitar player it's a big thing. For the first time, I really had to shorten it and think what's important, and what isn't.

BILLY: I used to do a 20 minute solo in a club. In the old days, the band would have gone back to the hotel for a while, and then come back, when I was doing my solo.

PAUL: First of all, when you've got that short a period of time, I found that it limited my ability to improvise. I couldn't just go off, because if I started going off on something that needed to be five minutes long, I couldn't do it, so I had to organize it a little more. I had to be very aware of the musical and emotional reaction to whatever I was playing. I knew that in the three minutes I had I wanted to do something. Our manager inspired me, 'cause he said, 'Come on Paul, you're supposed to be a rippin' guitarist. Do something rippin'! Completely rip their heads off!' I told him, 'I can deal with that.' So I thought, what can I do that'll be more intense and ridiculous, for the first thirty seconds. I started analyzing all the different parts of my playing. What I found is that the things that were very easy for me, I could play with the most intensity.

**Tell me about this famous drill to hair fiasco.**

BILLY: It was Atlanta, GA.

PAUL: All I remember is that we had flown to L.A. to do these two songs for the *Navy Seals* soundtrack. As soon as we got done with the show in Rochester, NY, the whole band flies to L.A. No sleep. Go right into the studio. We record that entire day and get a little bit of sleep Sunday night. I'm up till three in the morning the next day recording. I drive directly to the airport, fly to Atlanta, GA, get into this cab, and the cab-

driver has no idea where he's going. He drives around for an hour, finally finding the venue. We gotta be onstage in an hour. I think that probably had something to do with the fact that I wasn't quite as smart as I usually am. My cleverness factor was slightly lower. So, for instance, I thought, 'I know, I'll do that sign-language thing,' where it'll mean I'm listening to the audience. I'll be putting my hand next to my ear and the message it will give to the audience is I'm listening. Therefore, I want you to make some noise, because I am listening. The only problem is, I had a drill in my hand when I did that, and it was still moving because I was still pulling the trigger. It was very close to my hair, it grabbed it up, and got stuck good and tight. As soon as it happened, I immediately thought, 'This is probably the funniest thing that's ever gonna happen to me in my entire life!'

BILLY: I spoke later to the lead singer of Kansas, who was in the audience. He said that they were pissing in their pants. They were dying. And the audience is like, 'Oh, is this part of the show?' So I run out on the stage, and I say, 'Paul, get behind my amp!'

PAUL: At this point, I look back, and I see Billy screaming something to me, but my mind is so confused and befuddled from being sleepy, and having a drill caught in my hair, that it's all in slow motion. I finally go, 'Wait a minute; there's Billy, and he's saying something, and it's 'Go behind the amps.' Oh, okay."

**But you weren't hurt?**

PAUL: No. I had a little headache the next day, but nothing worse than when my little sister was real small and used to pull my hair.

**Tell me a little bit about the Navy Seals movie.**

PAUL: I learned an enormous amount about arrangements from doing that. When we got the songs, we said we'd do it on the premise that we could do any arrangement we wanted. The songs were—

BILLY: Pretty cheesy.

PAUL: Were an entirely different style.

BILLY: Paul is ever the diplomat.

PAUL: I'll just say they were different. There's a lot of people in the music industry who are songwriters who aren't in bands and because of that they tend to write stuff so just about anyone could do it. They want people to cover their songs and their songs tend to be slightly more generic because of that. Our arrangements were almost disco, dance-music-type drums.

BILLY: Pretty mundane.

PAUL: A lot of drum machine fills that wouldn't be anything a rock drummer would ever do live, and the chord progressions struck me as being a bit hokey. So I set out on this quest to make it listenable for someone who would be into Mr. Big.

BILLY: I actually like how they came out.



PAUL: They're pretty cool. But the only thing that's the same is the vocal melody. Everything, even the guitar chords, are entirely different.

BILLY: Completely, utterly different.

PAUL: After we did this, I just thought to myself, "I'm never gonna throw away an idea again."

BILLY: You can take something that's pretty mundane and turn it into something that's pretty exciting. Unfortunately, the movie didn't do as well as it might have.

**Do you think it's enough for a rock band to only do a record every year and a half, where everybody writes one or two songs? It seems like a painter is painting all the time.**

BILLY: Yeah, but a painter doesn't have to go on tour and re-paint his painting for every new crowd. That's why it's different. Actually, we came off the road, and went right in to do the new record.

**Is it hard being creative with a deadline?**

PAUL: I love deadlines.

BILLY: The panic actually lights a fire under me.

**Which song, if any, did the pressure help?**

BILLY: "Daddy, Brother, Lover, Little Boy" was definitely a pressure tune. I went to this bar and was watching a sea of people go by, drinking some wine, and I had cocktail napkins, and wrote down song titles. Some of the girls were so young, it looked like I could be their dad. For some of them, I would much rather have them be my mom. Others would just be my hangin' friends. So I just thought of, daddy, brother, lover and little boy. I showed it to the waitress, and she goes, "That's exactly right!" So I developed it from there. Then I wrote all the lyrics, Eric and a friend of his did a little doctoring. Pat was very helpful, and Paul had some ideas. I knew what beat I wanted, and I knew the title, and we kind of knew the key. Whenever one guy does a song, we all have input on it.

PAUL: One thing on this record that is for me a personal breakthrough is that I've finished writing a song. I could always come up with the music and maybe a couple of lyric ideas, but I could never have it all done start to finish. I have a little home studio and I thought, 'I really want to see if I can do it. I don't know if I can.' I've never written a song all the way through. So I forced myself to write a bunch of songs and I came up with this seven-tune demo, with all these songs that I finished myself. I was so happy that I could do it. It was like when I learned to pick. For the longest time, I thought, 'I'll never be able to pick fast,' and when I could do it, it was like, 'This is great! I can't believe I can.'

BILLY: Out of those seven songs, two are on the record.

PAUL: "Green Tinted Sixties Mind" and "A Little Too Loose."

BILLY: We had probably 25 songs when

we started. We started cutting them out. If it's this huge tome of music, volumes and volumes of music, it's hard to get the point. It's still a young band, we want to get to the point, let people know what we're about, and so we didn't put out a double CD. I think, eventually, I would like to put out more and more stuff on a record.

**Did you play any of these songs live before you recorded them?**

PAUL: We always want to do that. But we always end up saying, 'We want to go to the studio now.'

BILLY: There's not enough time.

PAUL: We performed them all in the rehearsal studio with vocals.

**What about chops, physical preparation?**

It's hard to get road chops in the studio.

BILLY: That's why I was glad we went in right from the road to the rehearsal thing, and then right from rehearsal to the studio. We didn't take any time off at all, really.

**Did you feel you played this with road chops?**

BILLY: Not exactly, no. I gotta be on the road and doing it in order to actually have them. But I had some of the hardest callouses I've ever had in my life. I actually played harder than I remember. I had a lot of road strength. I thought I had better chops on the first record.

PAUL: The way my hands are, I can get pretty ready in about a week or two if I work at it. The thing that was helpful for this

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record was that I had about a week before I had to do any guitar solos. They started doing some vocals, so I had Kevin make me a tape of all the different songs, and I just played along with them and got ideas for everything. I was much more prepared. For instance, the solo in "Daddy, Brother," which is this long 16th-note death lick, I could never come up with something that intricate if I was just improvising in the studio. It's easy now, but it's a hard thing and something I can't wait to do live. It's just one of the most tear-your-head-off things I've ever done.

BILLY: I had to listen to that a few times to really get the gist of what was going on.

PAUL: I love the way it starts off, 'cause it starts off really casually. It's one of those things where it takes preparation to be able to play something that's that complex with so many moves that come together that quickly. That one I just tried over and over. I improvised a lot more than I planned on doing. I thought the last time we went on tour, I played things the same as I did on the record, so I'll plan everything out. A lot of it was sounding too contrived. So I ended up improvising way more. The two things I was keeping in mind the whole time were how's it gonna come across live and how's it gonna come across in the studio?

BILLY: It was aimed at being consistent with the song, too.

PAUL: Yeah, which for me is both contexts. Something like the solo on "Green Tinted," which is probably one of the best solos I've ever done, is not really a guitar solo, it's more a part of the song.

BILLY: "Green Tinted" is pretty much the same exact arrangement as Paul's demo. We added a bridge to "Little Too Loose," changed it around a little bit. But the solo in "Green Tinted" is constructed incredibly well, and the song is put together great.

PAUL: Another of one my favorite solos was "To Be with You." That was the first solo I did on the whole record. We had done all the basic tracks, all the vocals, and then I started doing the solos, and that one I did right after we recorded the song, 'cause I just had an inspiration for it. There's one line that's a little bit quick in it. There's this pentatonic line that goes up, and I couldn't play it quite fast enough, 'cause I was doing it all fingerpicking, and my fingerpicking is really-

BILLY: Caveman technique.

PAUL: I could barely play it fast enough, so it just sounds like it's really laid back.

BILLY: I love "Just Take My Heart" because lyrically it hits the button that's connected to your heart, and stomps it. I played it for two girls I'd gone out with, and they both had tears.

PAUL: Great! Being a Todd Rundgren fan, after I heard Eric's demo of it, I was completely freaked out, because of some of the

changes. I was thinking to myself, 'Eric's a singer, he doesn't know all the hip chords that I do, being a guitar player.' Then he wrote this song with all these hip Todd chords, and I'm going, 'Great!'

The intro sounded like, 'Oh, let's do an acoustic intro.'

PAUL: It's on electric. The tuning of the song is this strange tuning I came up with. The E is tuned up to F. Everything else is normal. One thing with the record that wasn't intentional, was that all of the guitar intro things that come before the songs are all fingerpicked. You have this one, the acoustic thing before "Voodoo Kiss" is all fingerpicked, and the thing before "Alive and Kicking." That actually has some real fast legato stuff in it, but because of the way I pick, for legato, it's very easy for me to duplicate with fingers. I can get more of a finger-type tone with a little more dynamic control out of it. And it's a lot of fun, because I've never really done that very much.

So, you worked out all of those intros?

PAUL: To some extent. I mean, the one before "Alive and Kicking" is definitely, completely improvised.

BILLY: "Alive and Kicking" was written because I was talking to Paul in the dressing room. Warming up and tuning up he always does these things on guitar and I go, 'What song is that?' He goes, 'I'm just making it up.' So I go, 'Remember that. It's a great lick,' and I was telling him, it seemed like the perfect part of a song 'cause after writing for a while, sometimes you just take a part, and that's the seed that you build the whole song on. So, just as I said that, he starts tuning up, and I said, 'Yeah, exactly, right there, what's that?' I found out what key it was in. I go, 'Now, if I change to a G, what notes do you have to change to make it work in G?' That was a total band song. Me, Pat and Paul went over it and sent the tape up to Eric; he wrote the lyrics, sent them down. That was one of the first ones we actually had finished, too. I love that tune. For a lot of people, that's their favorite song on the record.

What's the story behind "My Kind of Woman"?

BILLY: That was the first demo we did to get a deal. I loved that song. We recorded the basics for it for the first record, but we didn't finish it, because people started to get cold feet on the song. It's surprisingly identical to the demo.

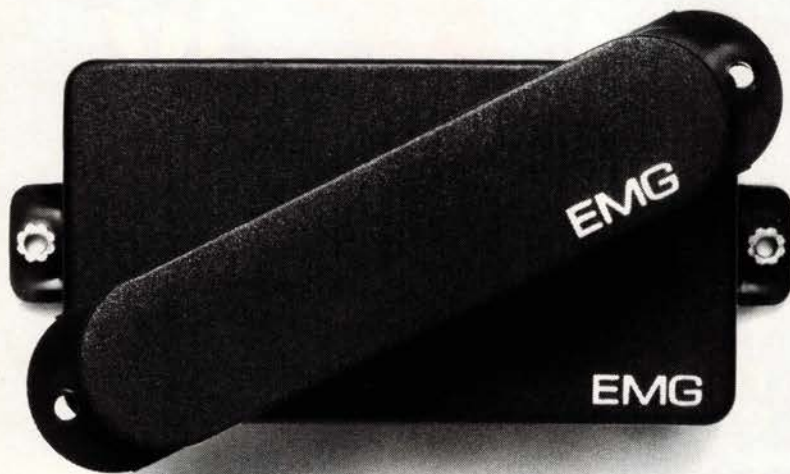
PAUL: "My Kind of Woman" was originally a Racer X tune which had entirely different lyrics, and it took a long time to convince myself to like it again after the lyrics were changed, just because I was so used to the old lyrics. It had an entirely different mood and vibe to it.

BILLY: The solo reminds me a lot of Blackmore.

"A Little Too Loose" is fun.

PAUL: I ended up just using my old '64

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Fender Bassman. For the whole song I tuned the entire guitar down a whole step, and used real thick strings, and just used one track for guitars.

BILLY: It a beefy feeling. On "Road to Ruin," our drummer, Pat, is pretty much responsible. He wrote that along with Jeff Paris.

PAUL: Really neat time changes in that. Being a drummer, Pat always has this urge to keep people in so they can still sort of rock to it, but every once in a while, he likes to throw them off with something.

BILLY: He definitely goes outside on this.

PAUL: So there's this little bass drum thing that the band basically does together, that gets some really cool accents. It doesn't

sound anything like the song, but in a way, it reminds me of the stuff in the Led Zeppelin tune, "Nobody's Fault," where it's got those strange accents.

BILLY: Another wild thing about that is we did it live. We had to sing like that; it's really weird. I couldn't believe we actually did it. It reminds me of some AC/DC stuff, where the bass drum is always on the downbeats, and the guitars are doing upbeats. But it's really wild.

On "Lucky This Time," what does, CDF mean?

PAUL: Compact disc fast-forward.

BILLY: It's "Addicted to that Rush" fast-forwarded on a CD player.

PAUL: We decided to try to make all the

people who bought CDs think that their machine is broken. What happens when you've got a bad CD, or something goes wrong, is it makes a sound of a CD fast-forwarding. We did that to our first record to freak people out and get their attention before the tune.

BILLY: And the song "Lucky This Time" came from Jeff Paris, who Pat had played in a band with. He had written the song for our first record. We never got it, and we're talking to him, and he said, "You know, the first song I sent you?" "What song is that?" We found the tape of the original song, and I loved it. It was really big and beefy, low D tuning, and really just a cool change.

PAUL: Cool guitar parts.

BILLY: Really cool. In the verse part, it reminds me of Tom Petty.

Tell me about "Voodoo Kiss"?

PAUL: That was a song that Eric wrote on guitar, believe it or not. He's got an interesting way of playing guitar, because he's a singer and a keyboard player. He messes around with a guitar once in a while. Lately I've been messing around with piano, and I know everything I come up with is probably completely wrong, but it's sort of cool, because it's a strange experiment.

BILLY: Out of the mouths of babes oft-time comes gems. Eric's not a well-versed, accomplished guitar player, he knows chords and has got a good ear. So for him to do stuff isn't in the way a regular guitar player would do it. It comes out kind of backwards, which is kind of interesting.

PAUL: It's kind of cool. And, I had a lot fun with it, 'cause of the groove.

BILLY: I love the groove in the first bit. It's just a total sexual, pumping groove for me. The lyrics are brilliant. Everything is total creole-cajun, and it really sticks with the whole idea of chicken bones and mojo.

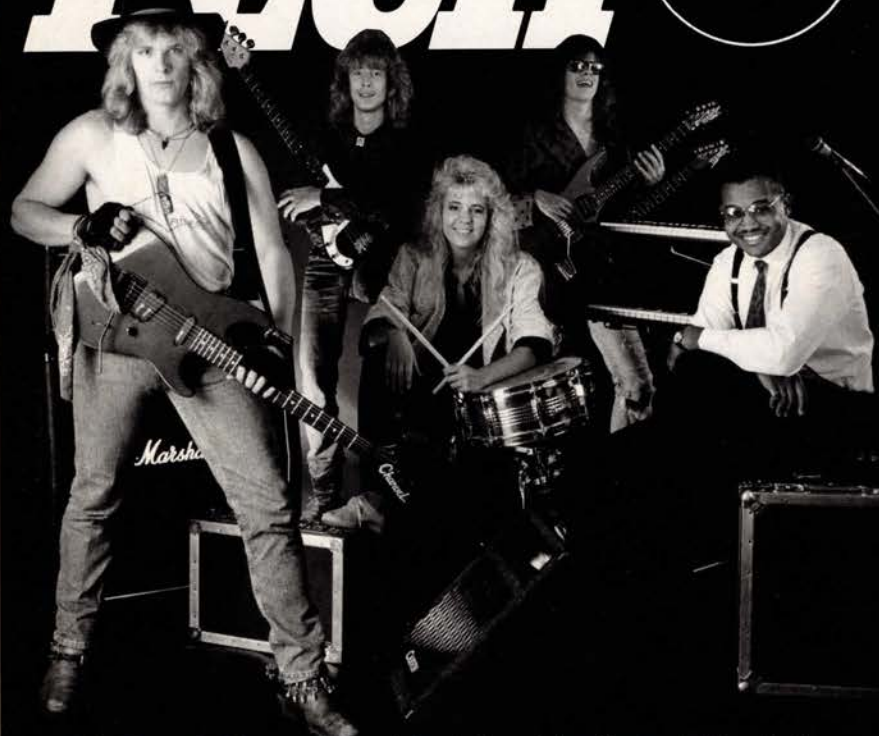
The song "Never Say Never" sounded like it was approached to be a hit single.

BILLY: Yeah, Eric wrote that with Jim Valance. He expressed interest and our label had sent him our record, and he wanted to write a song with us. We don't like the idea of taking a whole song from an outside guy. Jeff Paris is different, 'cause Pat had worked with him, and we really dug the song, and he kind of wrote it for us, so that was an exception of the rule.

PAUL: If it's a single, do it as a single.

BILLY: I love the solo. It's an exciting song, and Eric sings the piss out of it. The band is four guys, and the lead vocalist is a focal point, and he shines on everything. Playing live and doing all the dates we did really helped him out, too. It's a really good chance to see him wail. I used a 6-string bass on that, which was cool. It just sounds like a big grand piano, beefy and huge. I purposely understated. I did it pretty much off the top of my head. Of course, the instrument is new to me, so I can't really fly on it, but I'm gearing more towards the song than my solo career.☘

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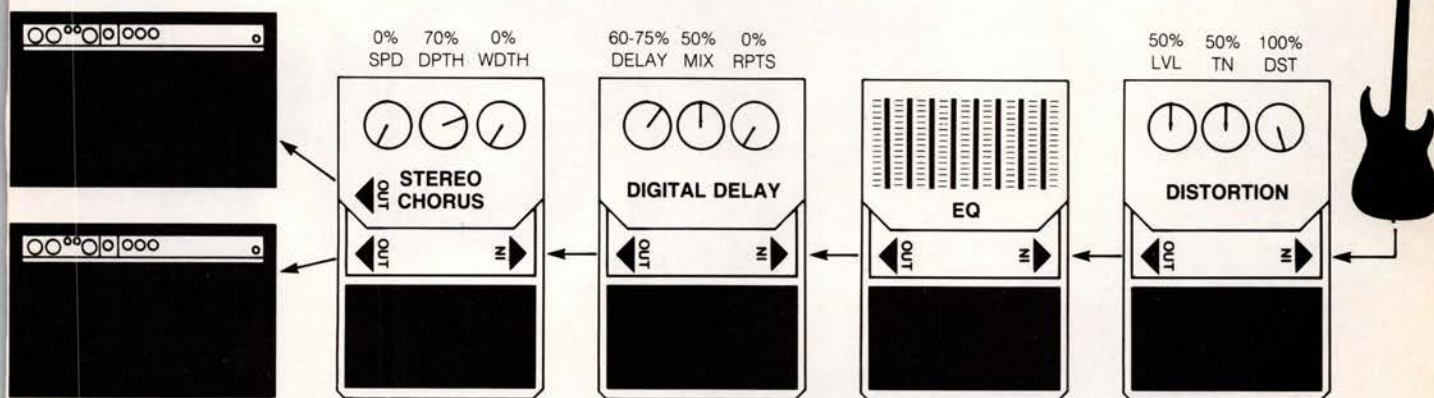


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## ROCK CLIMBING

Continued from Page 30

over a six week period, and didn't get an itinerary until I was 1200 miles from home, at which time about a third of those gigs hadn't been verified. I was glad I went on the tour—but one thing I learned was: make sure you get the specifics. I felt like a professional, but I ended up not making as much money as I thought.

**BARNEY:** When you get out on the road and you have to live together, every day, for months, that's when you find out who are the men and who are the boys. Who can deal with it and who can't. It gets tough. You have to rely on people's faith not to get pissed off at stupid things.

**DAVID:** The band that can fight will make it further. You've got to try to communicate before things turn into a big mess. Try not to let personal things interrupt the music. If there's something about the music that's not right, you can take it personally, and that can poison the whole thing. Friendships are usually one of the first things that start a band, but if the musicality is unbalanced in that friendship, then you're never going to see the fruit grow on that tree.

**BARNEY:** As a kid I thought, "By the time I'm 21, I'm gonna be a millionaire. I'm gonna have tons of chicks. I'm gonna be the baddest thing. I'm gonna be in every magazine." Then you start doing it and reality sets in. Then you get to meet your heroes and you see that it's not even like that for them.

**DAVID:** The fatigue is so heavy sometimes that you tend to slip into this mode, like semi-consciousness. Maybe you're not paying attention to all the things you could be. Maybe you're not taking advantage of all the things you could be. Maybe you're not writing down that lyric idea that popped into your head 50 miles back. That's the kind of stuff that the road can snuff out, but you've got to try to keep getting in touch with your artistic inclinations, even though you're dog-tired and the last thing you want to do is pick up a guitar the next day after a show, or critique your music. Who wants to hear a board mix of the set the night before, when all you hear are drums and bad vocals? As painful as it is, you should be doing it. Tapes don't lie. Whether you're tattooed and you wear a leather coat, you've got the wild hair, and you've got the swagger, musicians are all frail and vulnerable and insecure. If you're an artist, hopefully you're blessed with an inordinate amount of sensitivity to the world and to people; hopefully you laugh louder and cry harder.

**What have these years on the road taught you?**

**BARNEY:** If I'd have known all this when



we got our first deal, I know we would have sold more records. You get to play your new songs in front of people and see how they react. At this level, you're pretty intimate with the crowd. I can go out to them and say, "How did you like our new song?" I also learned how to pace the set. We used to go out there and hit the people over the head with a baseball bat. Now we kind of ease them into our show. Another important thing is, I would really like to have a tour bus, because you can't walk around in a van. We did a tour with Ace Frehley when our first record came out, and we had a bus with a coffeemaker and a bed, so you could go to sleep, you can watch TV, you can play your guitar. That really makes a difference.

**KASPAR:** I think whatever level you're on as a musician, if you're playing in small clubs or doing opening gigs for a large band, that's going to help you get to the next step. I'm pretty sure that the experience gained doing this kind of touring will come in handy. I think one misconception people have is that things change. Just the uniforms change. When you're a garage band, you're dealing with a guy in a greasy apron behind the counter of some bar. On the level we're at, it's the same guy; he just might be sitting behind a desk in a suit. The more things change, the

more they stay the same. The music business is full of inherent problems, and I don't think they all go away just because you're in a big-time band. They probably multiply.

**DAVID:** These years have taught me to be more confident. They have also taught me to be an individual. I used to look over my shoulder a lot, at whether I was cool or not, or what was the next trend coming. I really think, if it talks to you, then listen. If it doesn't talk to you, well, that's all right, too. Follow that little voice inside. ➔



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## PUNK

Continued from Page 116

York Dolls were instrumental in the proto-punk movement. "Personality Crisis" and "Pills" from their first Lp are both classics. "Puss 'N' Boots," from their second Lp, *Too Much, Too Soon*, features a wacky, "Jumpin' Jack Flash" kind of rhythm part, which enters at :33. See Staff 7. The end of this part is almost too nutty to believe. Lead guitarist Johnny Thunders died of a drug overdose this past April 23. Lead singer David Johansen, aka Buster Poindexter, has a successful solo career and has appeared in a few films.

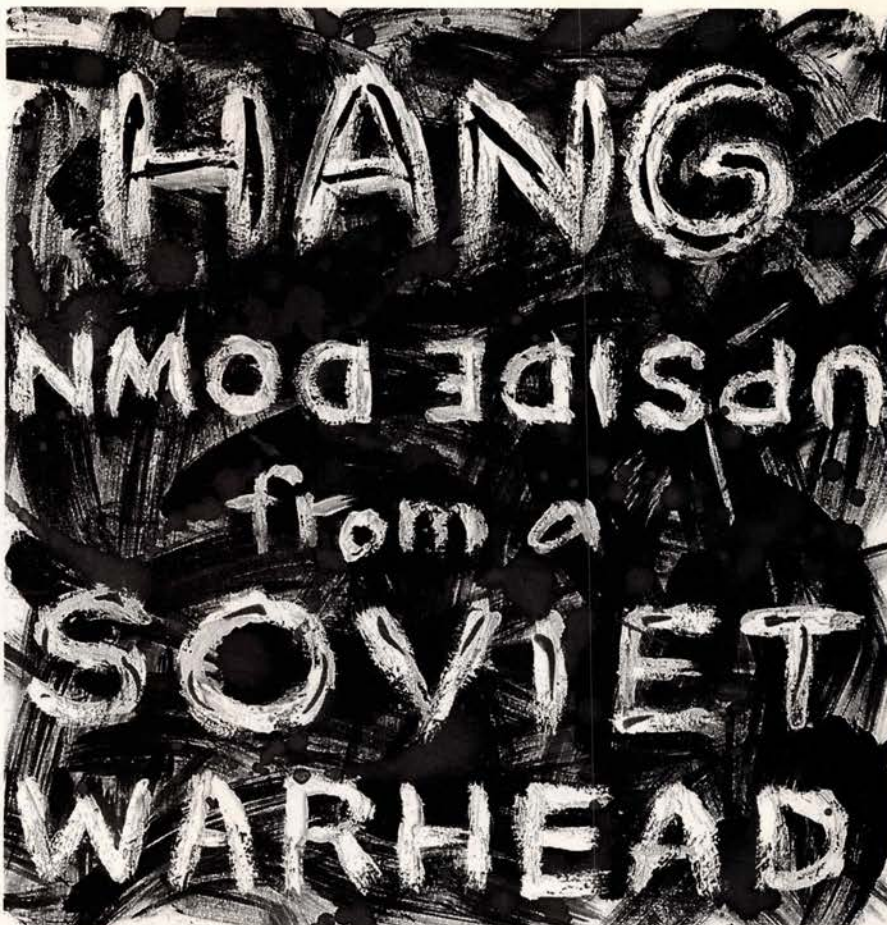
The Buzzcocks formed in '75 in England, and released a series of punky new wave singles between '77 and '81. "Pulse Beat," from '77, features a sort of Bo Diddley beat for the basic rhythm part, used for the intro, verse and chorus. See Staff 8. The Ramones-like "Fast Cars" was also released in '77, and the band also achieved attention for "Boredom." After they split, leader Pete Shelley had a hit with "Homosapiens." The band has just now regrouped and is touring again.

The Misfits are an LA band that is also very close in sound and spirit to the Ramones, with many songs under two minutes and featuring no guitar solos. They formed in '77 and shortly thereafter released the crushing "She." "Who Killed Marilyn" opens with slid-into chords, like "God Save the Queen." See Staff 9.

San Francisco's Dead Kennedys (with East Bay Ray on guitar), formed in '78, and debuted in '80 with *Fresh Fruit for Rotting Vegetables*, gaining notoriety for such songs as "Drug Me." Lead singer Jello Biafra addressed political and socio-political climates in blazingly fast songs that often were one minute in length; they are considered by many to be the fathers of punk's successor, hardcore. 81's *In God We Trust, Inc.* featured "Nazi Punks Fuck Off," which, like "Religious Vomit," is so fast that the band can barely keep it together. See Staff 10.

Husker Du were a three-piece unit from the midwest that debuted in '79, led by guitarist Bob Mould, playing quirky punk music with many different influences. 85's "New Day Rising," from the Lp of the same title, opens with a doubled rhythm part incorporating open strings. See Staff 11.

Historically, punk music is similar to rockabilly, in that both lasted just two to three years (in their "pure" form), paving the way toward much larger and more widely accepted styles: rockabilly gave way to rock 'n' roll, punk gave way to speed metal and thrash, which, with bands like Metallica, Anthrax and Testament, is one of today's most popular styles. ➡



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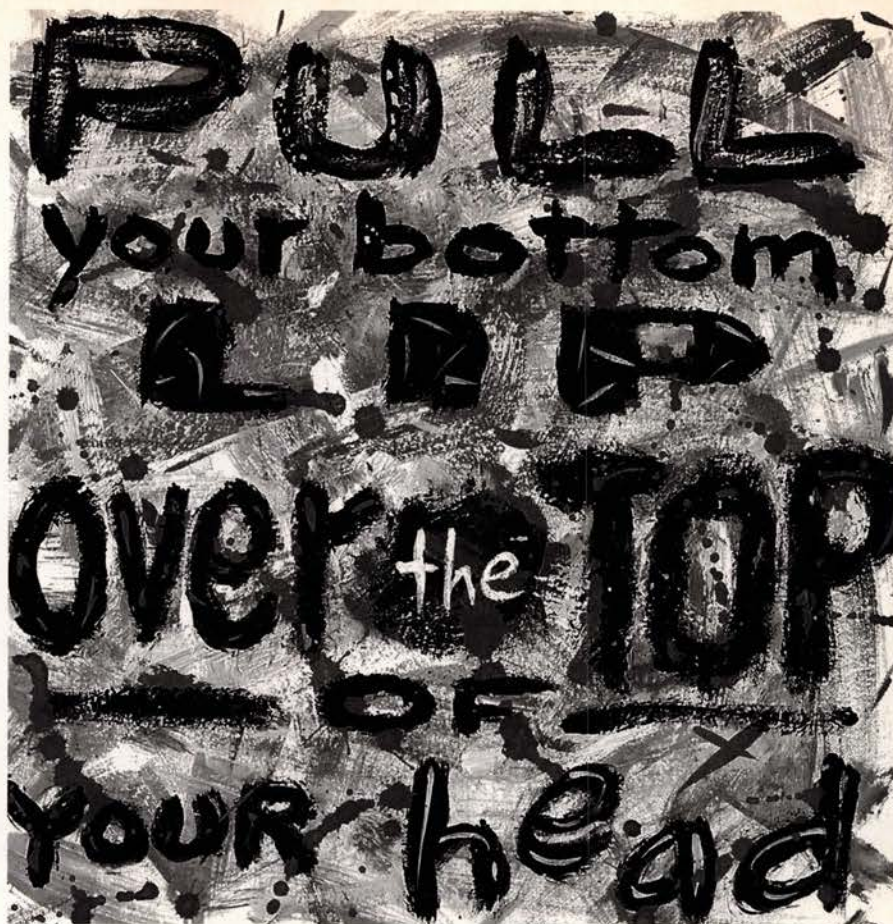
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## RESUME



**KARL MISCHLER**

**NAME:** Karl Mischler **AGE:** 23

**ADDRESS:** P.O. Box 65  
Winesburg, OH 44690

**INFLUENCES:** Jazz, Thrash.

**EQUIPMENT:** Two hands, one heart, right side of brain.

**PERSONAL STATEMENT:** I took three years of piano lessons, beginning at age eight. I started playing guitar at 15 after hearing Led Zeppelin, and taught myself by playing along with records. I discovered jazz at 19, and listening to Dave Brubeck, John Coltrane, Charlie Parker, and Ornette Coleman helped me immensely. I found it much more intriguing and free than the classical direction I had been pursuing. I've spent the last four years playing in various original bands, developing my songwriting skills as well as teaching full time and doing various recording sessions. My long term goals include playing in a national rock band and recording an instrumental LP, so I can weird out! My short term goals are to relocate and keep learning. A good solo, for me, should scream and soothe, but sound like fire.

**COMMENT:** Going his own path, Karl's thrash/jazz is pure heavy metal with a free jazz approach to soloing. As he is very much in control of every note, Karl becomes a very dangerous player. Brutal!



**DANIEL MCLEARY**

**NAME:** Daniel McCleary **AGE:** 31

**ADDRESS:** 21 Beckford St., #3;  
Salem, MA 01970

**INFLUENCES:** Page, Edge, Summers, Van Halen.

**BAND:** Mojaka

**EQUIPMENT:** Custom Jackson Strat, Custom ESP Strat, ADA MP-1 preamp, SR&D XPR preamp, Roland GP-8, Yamaha SPX-90 mixed and controlled via Akai MB76 MIDI patch-bay and fed into a Peavey Renown.

**PERSONAL STATEMENT:** The goal of a guitarist is to achieve a near-perfect balance of two elements: feel and technique. These elements reside at opposite ends of a spectrum, the middle of which can be divided into categories in which guitarists can be classified according to the levels of feel and technique present in their playing. For instance, Yngwie Malmsteen would be more of a "technique" player than David Gilmour. To some extent, most "technique" players are low on feel; most "feel" players are low on technique. Thus we strive for balance. The best result we can hope to achieve is that by exploiting our strengths as well as our limitations we forge a style. This is the goal of a guitarist. This is my goal.

**COMMENT:** A superb band player,



**LARS ERIC MATTSSON**

Dan's solos complement the song and captivate the listener. Talent, technique, imagination, fire, and the discipline to harness it make Daniel McCleary a total pro.

**NAME:** Lars Eric Mattsson

**ADDRESS:** Bjorkvagen 18  
22 410 Godby Aland, Finland

**INFLUENCES:** Uli Roth, Hendrix, Eddie Van Halen, Chopin, Bach, etc.

**EQUIPMENT:** Kramer Pacer, Fender Japan Strat, Washburn 29-fret with Kitty Hawk amplification, GR-50 guitar synth.

**PERSONAL STATEMENT:** I began as a bass player at age 15 and changed to guitar, maybe five years later, 'cause I wanted to write music, not become a serious guitarist. But it became so fun that I gave up the bass and concentrated on guitar and played in a few cover bands, playing rock 'n' roll and blues, before forming my own bands, Joe Cool and Eternity. Since 1988 I have released two independent albums, and I am currently trying to find a label to release my all-instrumental *Electric Woodoo* in the USA.

**COMMENT:** Rolling, clear melodies played with aggression and authority. Lars follows in the fine tradition of the great Eurorockers. Melody, fluency, attack—not a bad credo.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch

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## THE VINYL SCORE



### ★ CHOICE OF THE MONTH TEMPLE OF THE DOG A&M

**PERFORMANCE:** Full of passion; **HOT SPOTS:** "Reach Down," "Pushin' Forward Back" and "Wooden Jesus"; **BOTTOM LINE:** A heavy and inspired Seattle tribute.

When Mother Love Bone's Andrew Wood died last year, his roommate, Soundgarden vocalist Chris Cornell, wrote him two songs. Later, Cornell, Soundgarden drummer Matt Cameron, two former Love Bone men and guitarist Mike McCready got together to wax those tunes for posterity, and such a good vibe ensued that a full *Temple of the Dog* album was blown out. This ain't no thrown-together jam, in part because of the great set of songs that Cornell wrote, which he sings with raw, melodic passion. The album, which rocks in a guitar-heavy manner but with disturbing, subdued tempos, is held together by Cameron's inspired drumming, but sounds little like either Soundgarden or Mother Love Bone. It's a bluesy session, with Cornell's despairing lyrics acidly outlining the troubles of Wood's and others' modern lives. McCready's leads are rough-hewn, Hendrix-inspired rants that pull the 11-minute "Reach Down" to a peak of catharsis or stir up a cloud of nasty grit over the firm chord chunks of "Pushin' Forward Back." McCready is joining second guitarist Stone Gossard and bassist Jeff Ament in a new band, Pearl Jam, another potential gem in Seattle's rock crown. *Temple of the Dog* is a collective melodic music of passion that's a powerful tribute for everyman.



### LEAN INTO IT Mr. Big ■ Atlantic

BOSS, 7200 Dominion Circle, Los Angeles, CA 90040-3696 213 685-5141

**PERFORMANCE:** Enlarged; **HOT SPOTS:** "Green-Tinted Sixties Mind," "CDFF—Lucky This Time" and "Voodoo Kiss"; **BOTTOM LINE:** Better songs, better sound.

Mr. Big becomes a band on its second album, *Lean into It*. With better songs and a better sound, and by going after nothing more than a rip-rocking good time, this all-star team's music matches the colossal implications of its moniker. It's a record of lusty guitar-rich melodic rockers mostly supplied by guitarist Paul Gilbert, enlarged by Billy Sheehan's bottom-heavy sound and pushed emotionally by Eric Martin's best singing ever. "Love and Bimbos" sums up the band's lyrical interests, but the music isn't so easily tagged. While firmly residing in an arena rock world, Gilbert's thick, rippling solos and variety of plucky intros, the band's blues leanings, and the record's multitude of rock hooks give Mr. Big's music immediacy and barroom honesty. They may play for hits on the album's ballad, "Just Take My Heart," but the pop harmonies of "Green-Tinted Sixties Mind" and the sexy shake of "Voodoo Kiss" are pure rock sporting. Few bands can throw a four-man punch like this band does—tight, fast, direct and so, well, big.

### SAILING THE SEAS OF CHEESE Primus ■ Interscope Records

**PERFORMANCE:** Splattered; **HOT SPOTS:** "Tommy the Cat," "Jerry Was a Race Driver" and "American Life"; **BOTTOM LINE:** Learning-disabled virtuoso alternative weirdness.

Anything goes on the third album from San



Francisco's hiply weird experimenters, Primus—free jazz, funk metal, electric folk, even a sea shanty. Here is a trio of proficient funk/rock/jazz musicians who have taken a uniquely splattering dive into rock's deep end that will leave you asking the musical question: "Huh?!?" Bassist/vocalist Les Claypool is the Primus fulcrum, an adroit player, whose deep, resonant tones often carry the melodies behind his alternately hilarious or deadly serious lyric show. On one end of the balance is drummer Tim Alexander, an acrobatic sort who, like Stewart Copeland, uses tumbling percussive tones and sounds to broaden the Primus comic strip. Guitarist Larry LaLonde weighs in with scrawny, articulated noise-playing that gives *Cheese* its hyper-crazy edge. You never know what this '90s toxic answer to the Police will do next, whether engaging in free funk fusion on "Jerry Was a Race Car Driver," a la the Decoding Society, bizarre Public Image Ltd. ranting on "Eleven," or just rocking in their own scattershot



## THE VINYL SCORE

manner on "Those Damned Blue Collar Tweekers." Some things will blow you away, some are stupid, but everything is strictly Primus.

### BOOGIE PEOPLE

George Thorogood and the Destroyers ■ EMI

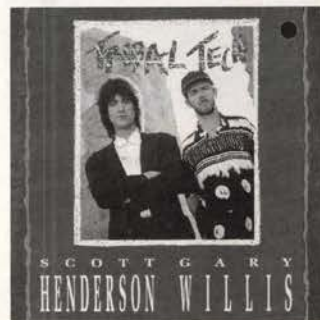
**PERFORMANCE:** Mad and bad; **HOT SPOTS:** "No Place to Go," "Born in Chicago" and "Boogie People"; **BOTTOM LINE:** A blues-bar hero still going strong.

George Thorogood is a workingman's hero, and *Boogie People* should keep his legions happy, filled as it is with the guitarist's always astute mix of the gruffest of blues covers and his own derivative but real boogie-fever tunes. The Destroyers, together for 18 years, are a well-oiled blues-rock machine, but there is nothing slick about its



powerful drive. Thorogood's still-marginal vocals and always blistering urban electric slide guitar carry the day, creating an appro-

priately grizzled sound on Howlin' Wolf's "No Place to Go," and flat-out kicking ass on a raved-up version of Nick Gravenites' "Born in Chicago." Second guitarist Steve Chrismar and the deep sax barking of Hank Carter add depth to what could otherwise have come across as a superficial scraping of blues history. Thorogood is all alone on acoustic on Muddy Waters' "Can't Be Satisfied," and his sharp pickings crackle with a heartfelt intensity. You may have heard it all before from Thorogood, but it's hard not to like this guitarist and his personal mission.



### TRIBAL TECH

Scott Henderson & Gary Willis ■ Relativity

**PERFORMANCE:** Multi-faceted; **HOT SPOTS:** "Got Tuh B," "Elvis at the Hop" and "Big Girl Blues"; **BOTTOM LINE:** A lean, mean fusion machine.

Guitarist Scott Henderson has woodshedded with the likes of Chick Corea, Joe Zawinul and Jean-Luc Ponty. This education comes through powerfully on his band's fourth album, as stylistic elements gleaned from those players merge with Henderson's emerging rock and blues sensibility to create Tribal Tech's widest-reaching and involving music yet. Tribal Tech is one lean, mean fusion machine, with every player capable of breaking out from Henderson's bustling, brawny tunes for emphatic solos. But it is Henderson and punchy bassist Gary Willis who control the action, with Henderson stepping out more than once to show a nasty rock angle previously held in reserve: just check out the guitarist's scorching lead on "Elvis at the Hop," a funk yawl Henderson buries in a blizzard of notes. The tunes cross styles from Weather Report to Metheny to Santana—ambitious ground for any band to cover—but Tribal Tech does it with technical prowess, muscular energy and emotional tension. Henderson's leaping, lithe guitar has always proven to be worth hearing in any context, and here the same can be said for Tribal Tech.

### ELEGANT SEDUCTIONS

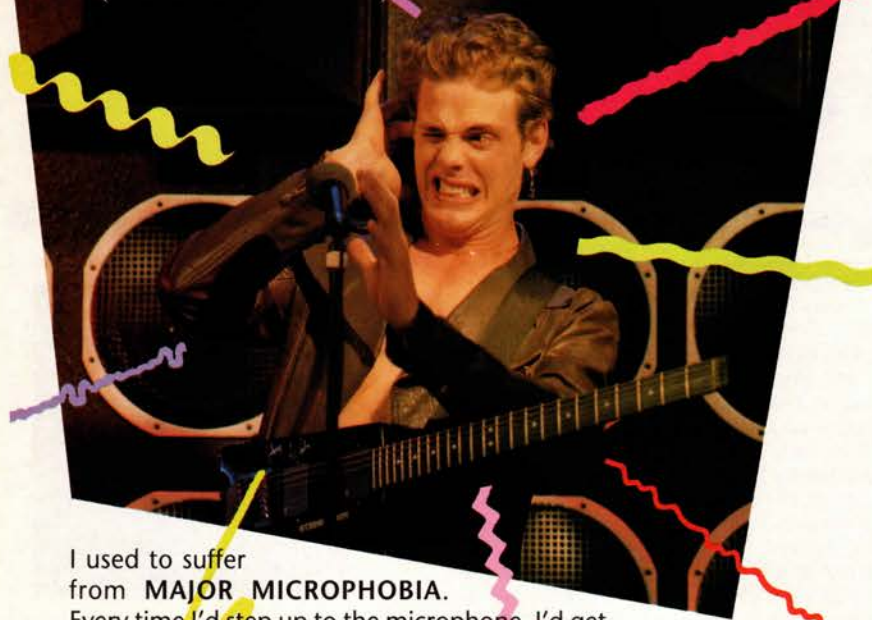
David T. Chastain ■ Leviathan Records

**PERFORMANCE:** Impressive as always; **HOT SPOTS:** "Fortunate Happenstance," "No Repeat Discourse" and "Images"; **BOTTOM LINE:** Still pushing himself in new directions.

Guitarist David T. Chastain has developed a variety of vehicles and stylistic modes for his rapid fire lead sorties, so it's no longer a surprise when he produces new sounds or variations. A heavy metal hero at heart, Chastain makes serious forays into fusion on his

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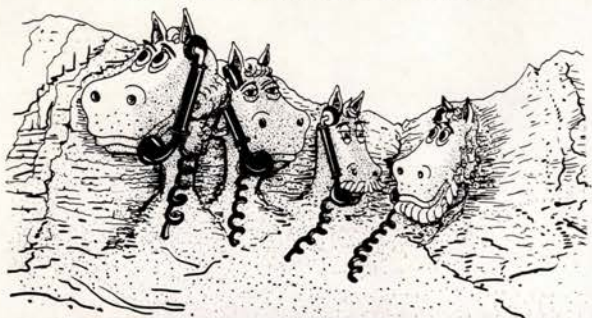
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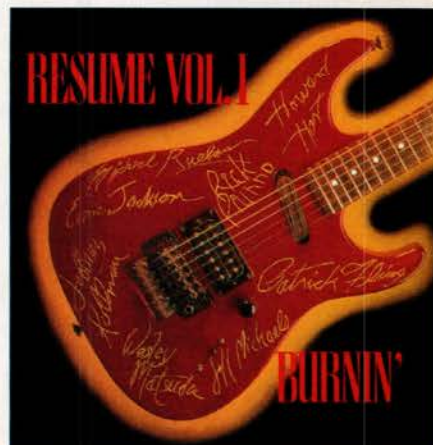
third instrumental album, *Elegant Seductions*, and, as always, his furious blurs of notes are impressively melodic, intelligent and captivating. *Seductions* is marked both by the guitarist's usual power-charged gothic metal grooves and by a more expansive improvisational solo feel. Chastain moves between his personally devised hybrids of fusion, metal, blues and classi-rock with spurring ease, but his expressive experimentation really comes together in *Seductions*' second half. A third furious fusion tune, "Fortunate Happenstance," gloriously combines Chastain's metal tone and attack with his new jazz side, while the quirky "No Repeat Discourse" is an exercise in compositional excess that works, boiling over with licks and variations like the record's opening showcase, "Schizophrenia." Together with his acoustic folk dance, "Images," with its air of mystery and gradual rock surge, these cuts capture the increased breadth of Chastain's playing and writing range.

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PERFORMANCE: Densely riffing and devilishly dancing; HOT SPOTS: "Sister Blue," "Big House Burning" and "Blood Runs Red"; BOTTOM LINE: A new-jack thrash ring.

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## THE VINYL SCORE



With former members of M.O.D., Celtic Frost and Chemical Waste, Mind Funk could be mistaken for a mega-hardcore band. Mega, yes, but hardly hardcore, Mind Funk plays a mind-boggling crushing rock that moves from Black Sabbath darkness, to Living Colour power soul, to the Clash-do-thrash power of "Blood Runs Red." It's music that's not easily pigeonholed. The melodic riffs come from former M.O.D. bassist John Monte and lead guitarist Lou Svitek, two guys who had more to say than their former band's hardcore fury could handle. Svitek adds a blues-metal touch by laying out modern, twisting leads that ride the wild surf of Mind Funk's fuzzy, chunky sound. Singer Pat Dunbar is a major find, and a good match for the band's muscular manner, while former Celtic Frost drummer Reed St. Mark adds the rhythmic crash this new-jack thing needs. But it's not just funk-metal-punk. The album's best cut, the beautiful country blues pop of "Sister Blue," comes as a shock amidst the record's surrounding density. Along with the hard rock dance of cuts like "Big House Burning," it shows the musicianship and range of power that was lurking in hardcore's backwaters until *Mind Funk* arrived.

### OUT OF TIME R.E.M. ■ Warner Bros.

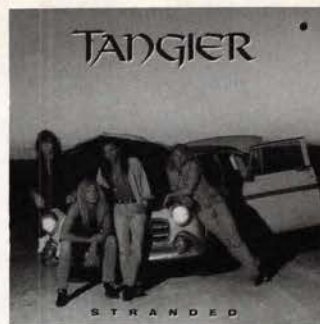
PERFORMANCE: Muted and moody; HOT SPOTS: "Radio Song," "Country Feedback"

and "Shiny Happy People"; BOTTOM LINE: A side-step into new musical rooms.

Just when you thought R.E.M. could dominate rock's musical mainstream, the four Georgia Athenians shock the musical monkey. *Out of Time* is totally different, yet distinctly R.E.M., bearing little resemblance to the rock momentum of *Green*. Keeping it distinct are Peter Buck's ever-ringing guitar, Michael Stipe's one-of-a-kind vocals, and the band's favored minor keys and turned-over melodies. Making it different are Buck's expanded palette and reserve, Stipe's decidedly non-political lyrics of often unhappy love, and the growth of the band's arrangements to include strings, pedal steel, saxes, and even rap. As represented in the sparse pulse



of "Low," *Out of Time* is an album of moody textures and rhythms, moving from the pop of "Near Wild Heaven," with its Beach Boys harmonies, to the swaying folk pickings of "Endgame." "Texarkana" rocks with the familiar R.E.M. snap guitar, and Mike Mills' bass has never been stronger, while Buck contributes a number of stunning rhythmic moments, highlighted by the twiney Rickenbacker wrapping on "Shiny Happy People" and his Neil Young-ish "loud guitar" fills on the slow wash of "Country Feedback." That tune aptly sums up the album, containing Stipe's impassioned lover's plea on an enriched, unorthodox but wholly R.E.M. song.



### STRANDED Tangier ■ Atco

PERFORMANCE: Less grizzled; HOT SPOTS: "Takes Just a Little Time" and "Back in the Limelight"; BOTTOM LINE: Second album sounds like a different band.

Doug Gordon, lead guitarist and songwriter for Philly blues-rock band Tangier, wasn't satisfied with the success of his band's critically lauded but largely ignored debut, *Four Winds*. So, he got Tangier a new singer, one fewer sidemen, a more all-American look, and a new sound. This means *Stranded* has plenty of Gordon's fine melodies and weaving blues-based solos, but a much more generic AOR sound. What made *Four Winds* distinctive was its grizzled Southern/Brit blues feel a la Bad Company and Free. This time Gordon's gone for a more mainstream Whitesnake/Zepp-ish sound, still bluesy, but with the edges rounded and the chorus inflated for catchiness. Gordon's songwriting makes *Stranded* rock above the rest, and his blues feeling still flavors cuts like "Takes a Little Time" and "Excited," a la homeboys Cinderella. Gordon has an affection for layering his guitars to good effect, too, including some tough slide on "Down the Line" and an acoustic/electric swatch of sound that makes the broad strokes of the title tune and the ballad "Since You Been Gone" both more accessible for mainstreamers and punchy enough for guitar rockers.

## MIDLINE



### HAPPY TRAILS Quicksilver Messenger Service ■ Capitol

In the days of tie-dyed yore, better known as the '60s, three San Francisco bands

emerged to lead a nation into the mind seas of psychedelia. Two of the three, the Grateful Dead and the Jefferson Airplane/Starship left an indelible mark on rock music, repercussions of which are being heard in many young rock bands of today. The third Bay Area band, Quicksilver Messenger Service, were purveyors of an organic, free-form, largely instrumental rock music that succeeded best in concert, where guitarists John Cipollina and Gary Duncan, future Airplane/Starship bassist, David Freiberg, and drummer Greg Elmore could ramble, creating the perfect head music to go with the bubbling light shows of the time. That Quicksilver had little commercial success and lasting impact may be as much due to the band's lack of a singer or competent songwriters as to personality conflicts or alternate career opportunities. One Quicksilver recording, the mostly live *Happy Trails*, remains as the band's leg-

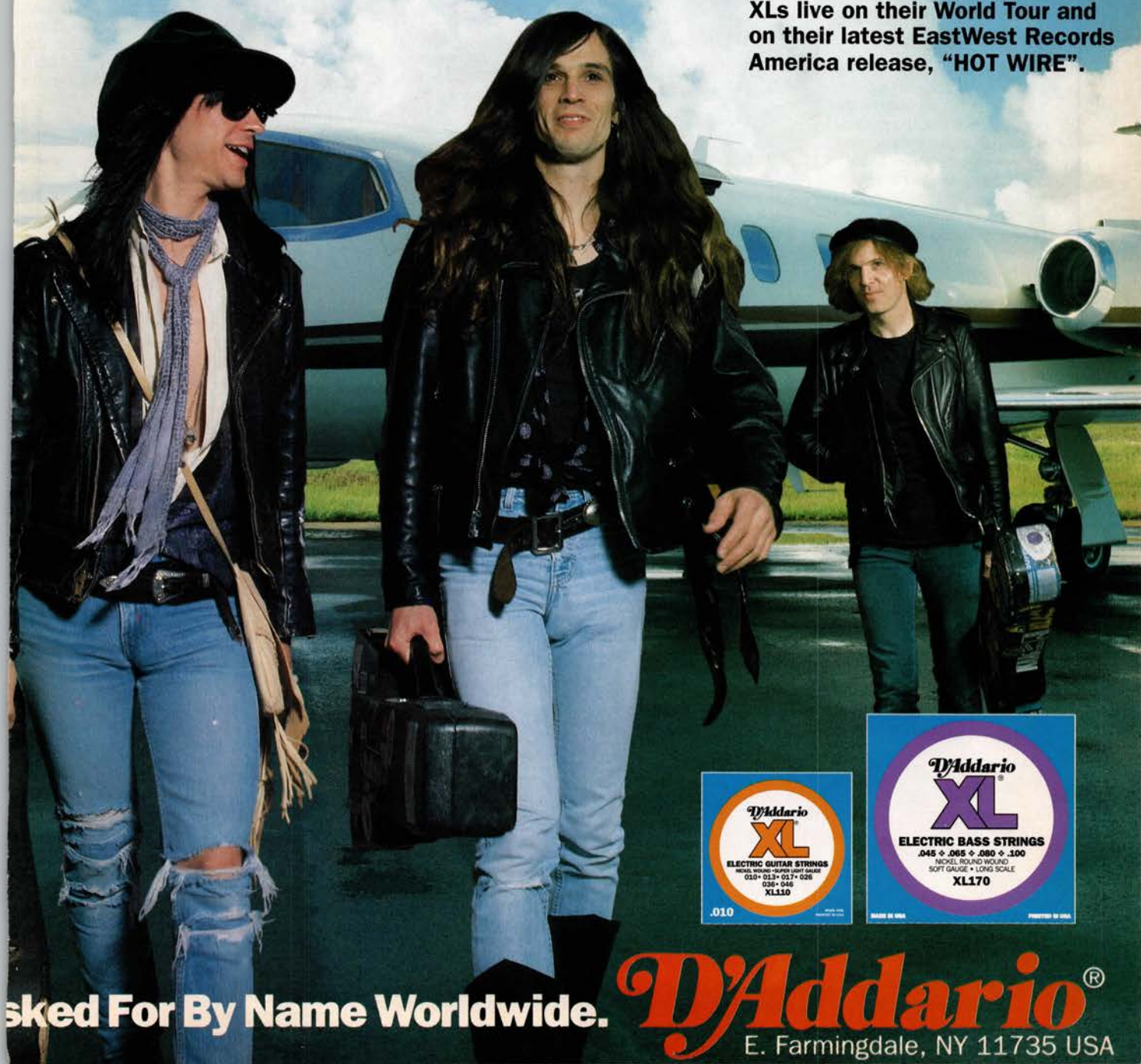
acy, capturing the novelty and guitar energy of its free rock form.

Cipollina was a distinctive, instinctive player, whose thin, upper-register playing was colored with a heavy dose of tremolo. Both he and Duncan weren't afraid to let their minds and guitars wander. As a result, their 25-minute jamming version of Bo Diddley's "Who Do You Love" moves and changes like an amoeba, breaking down into experimental tapping and feedback experiments before returning to its entrancing rhythmic pulse. Likewise, Diddley's "Mona" and Duncan's promenading, Spanish-flavored "Calvary" alternate between heavy shaking and quirky wandering to good effect. A band taking these musical mind trips today might be laughed off the stage, but *Happy Trails* was an impressive complement to the Dead's *Live Dead* in 1969, and Cipollina was a largely successful and unhesitant risk-taker on guitar.



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Brian Forsythe, Donnie Purnell & Ronnie Younkens of KIX use XLs live on their World Tour and on their latest EastWest Records America release, "HOT WIRE".



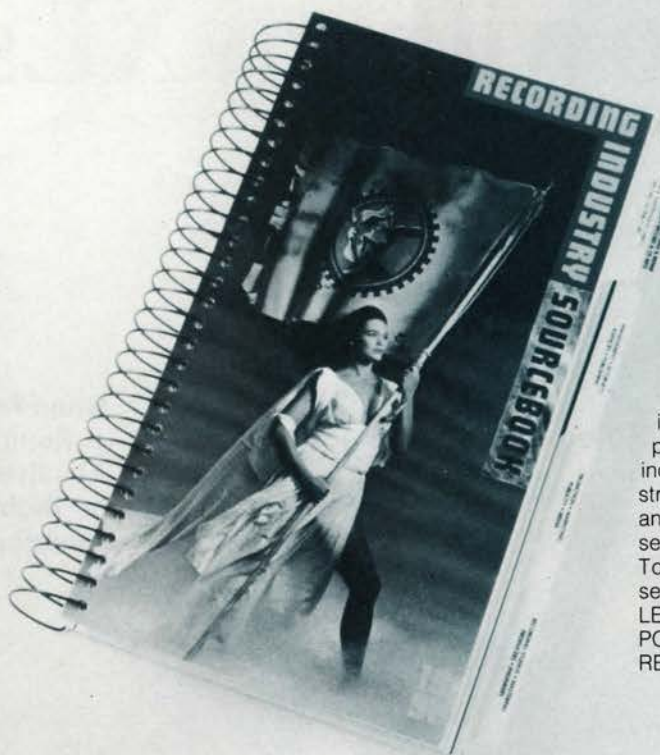
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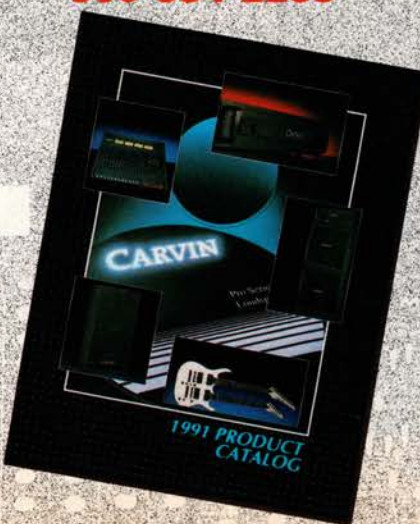
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Mark Wood is probably the world's first heavy metal violinist.

This should be of great interest to rock guitar players, not only because the violin is the guitar's soul-sister, but also because Wood's uncanny approach to hard rock violin incorporates some very axe-like tones, such as heavy distortion and feedback. On his Guitar Recordings debut, *Voodoo Violince*, this Julliard-trained metal innovator also mixes mock two-handed licks, speed picking, and whammy bar dives with his own blazing improvisations, many of which may cause musicians to wonder if they're not hearing the guitar player who finally perfected Jimmy Page's "Dazed and Confused" bowing technique (Mark can also play power chords on any of his fretted electric violins, like the 6- and 9-string double-neck he used for most of the album). Technique aside, Mark's most singular achievement on *Voodoo Violince* is the fact that even though there is absolutely no guitar playing on it, he has still managed to create one of the most devilishly exciting guitar records of the year.

# MARK WOOD



Mark Beachum

By Pete Prown



In addition to his solo career, Wood is also an Emmy-nominated soundtrack composer for films and television, who is currently scoring material for the 1992 Olympic Games. (He's also the only violinist ever featured in Mike Varney's "Spotlight" column.) *GUITAR* caught up with Mark in his New York "practice" studio—a small room filled with wall-to-wall synths, computers, sequencers, amps, mixers, TV monitors, and multi-track recording gear—where the composer/instrumentalist detailed his unique style, violin in hand, as well as his arduous transition from classical prodigy to metal innovator, making clear that it is all a part of a bold, and at times intimidating, musical vision he's had since childhood.

"My background is all musical," he begins. "My father is an artist and my mother is a pianist, and my brothers are musicians, too. My mother wanted to have her sons play violin, viola and cello and form a classical string quartet, and that's pretty much what happened. We used to practice all over the house, in any tiny room we could find, even the bathroom. But then the first Beatles record came out, and the sound of rock 'n' roll felt so comfortable to me that I was completely entranced. So, after practicing Beethoven with my brothers, I would go to my room and crank up some Beatles or Allman Brothers, and be taken

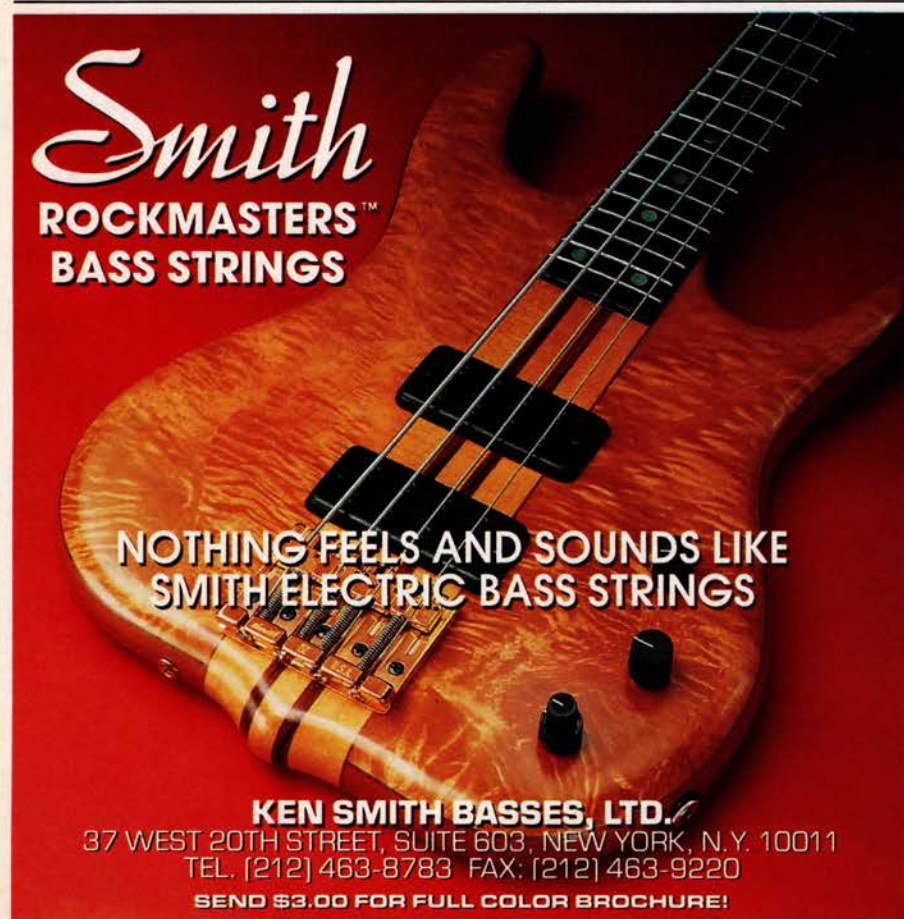
away. The key thing was that rock 'n' roll was such a mystery to me. I could whip off the most complicated classical passage on my viola, but then I'd listen to *Abbey Road* and not be able to understand what was going on. It was incredibly frustrating, but exciting, too.

"Since playing rock seemed unattainable to me, I went through all the classical competitions in high school and big auditions for Juilliard, which I thought would then provide me with an ideal education in jazz, rock, classical, and avant-garde music, but that wasn't the case. My teacher there, who was like the principal violist of the New York Philharmonic, looked at me with my long hair and said, 'I don't want to hear about rock. Just play that Schubert sonata for the 30th time!' So, after lots of tears, and wanting to kill this guy, I decided to leave. I mean, Juilliard is one of the greatest music schools in the world, but staying there for four years would have put my vision of a new music on hold for too long, so I left after just one, even though I was in good standing there. This was before I had even begun learning rock styles, or how to improvise or anything. At the time, if someone said to me, 'Let's jam in A,' I'd be completely lost. So I began unlearning the rigid classical ideas in my head and learning how to loosen. Now, I appreciate all the

classical training and what it adds to my music, but back then it was like homework.

"The first thing I did after leaving school was to paint my violin blue, just to be rebellious. Then I began copping guitar licks and figuring out how to bend a note, which is unheard of in classical violin technique. I had to learn how to convey a feeling, an attitude, which is what rock's all about. I mean, Keith Richards can't play a scale quickly, but he is a virtuoso in *feel*. It took me five or six years to break down some of the stiffness classical players have, but I eventually did it. At the time, I was also giving lessons and living in my parent's woodshop, where they had all these big saws and machines for making furniture. So, I began building violins, trying to create a new instrument for a new technical, musical and visual approach. I took off the traditional classical chin rest and came up with a support that allows the violin to stand up by itself on my chest, freeing me to move, sing, talk, and so on. I also added a sixth string that made it possible to play chords and then later, frets, which help me to know where I am. But I should make it clear that my instruments are still tuned in fifths, not fourths like a guitar. Though they sound like guitars at times, they are definitely still violins."

Even though Mark is a champion of this new violin approach, musically he is still indebted to a slew of great guitarists, some of whose solos he began learning note-for-note after his escape from Juilliard. "I love Allan Holdsworth, and it was a great pleasure copping his licks," he says. "I like Steve Morse, too, but I hate fusion. The Dregs had a whip-it-out-type rock sound that was cool, but I liked Morse more than the band. I adore Steve Vai and have stolen a few of his licks, but since they're derived from the same non-blues material that I use—like Indian music and Frank Zappa tunes—I already know a lot of that stuff. And Adrian Belew's playing on the King Crimson albums killed me—it was just so radical and demonic. But Eddie Van Halen blew me away the most, even more than Jimi Hendrix. He had the blues feel, but also a great technique—he was my guy for guitar! 'Eruption' is filled with all sorts of classical references, like the famous Kreutzer exercise, and I was thinking when I first did it, 'How dare he take my thing!' But mostly, he showed me a way to go after the wild rock thing while also keeping the classical side intact. I copied his guitar licks day and night onto the violin, even 'Eruption.' You can hear the Van Halen influence in all the tapping and tremolo-like effects I do. Actually, all the bending and whammy stuff is done with the bow, and sliding my fingers up and



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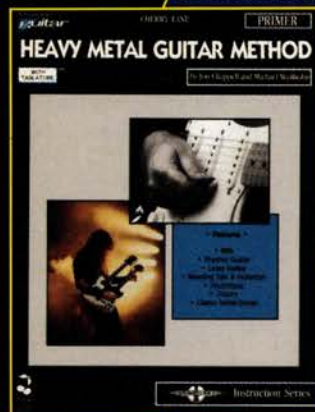
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down the neck; I didn't need to go out and get a tremolo unit or anything. Same with the feedback and harmonics—that's mostly just bowing closer to the bridge, which is called *ponticello* in violin terms.

"I get a lot of questions about my violin's sonic similarities to electric guitar, and that's a tricky question. [Fusion synthesist] Jan Hammer used to get the same crap, but I don't know why he tried to emulate the guitar so much, since he's such a great keyboardist. I think the answer is that the guitar is trying to imitate the voice of a blues singer, and that's where I'm at. I listen to Aretha Franklin a lot, and the way she uses vibrato, sustain and tone is very influential to me. In fact, I often transfer her vocal melodies to violin to use in my solos. But I think the main reason people hear the guitar in my playing is because I use distortion. If I played you my licks on an acoustic violin, you'd never think guitar, but with the distortion on there's an immediate connection. If you had a distorted bassoon playing blues licks, you'd think it was a guitar. Guitarists just got to the fuzz box before we did. Still, distortion is imperative to my playing. Originally, I used it to get my violin as nasty, horrifying and ugly as I could make it. Jerry Goodman of the Mahavishnu Orchestra messed around

a little with fuzz, and Jean-Luc Ponty used a phase-shifter, but, tonally, I wanted to get down into the sewer of rock 'n' roll, where all the cool people hang out. With a lot of fuzz on an electric violin, you can get into deep growling and feedback inflections that just aren't as wild-sounding on an acoustic. And one advantage a distorted violin has over the guitar is that I don't have to have loud volume to create silky feedback tones. With a bow, you can get them right off, and also, since it's tuned in fifths, power chords are a breeze." (To prove this point, Mark straps on his violin and nonchalantly hammers out Ritchie Blackmore's "Smoke On the Water").

Mark Wood's generous vocabulary of classic guitar licks is quite evident on *Voodoo Vioince*, since it's dotted with musical references to Led Zeppelin, Yes, the Mahavishnu Orchestra, U.K., Steve Morse, and even a borrowed bassline from Johnny Winter. For example, astute listeners will hear "Kashmir" in the title cut, a Mahavishnu-meets-Led Zep riff in "Sledgehammer Hop," Eric Clapton's "Sunshine of Your Love" hook in "Road Work," and a theme from the Yes instrumental, "Cinema," pervading Wood's own "Kobiasahi Mahru." While less adventurous rockers merely play covers of their favorite songs, this metal violinist prefers to take subtle elements

of his personal favorites and put them into a brand new context. Even his fired-up medley of Sly and the Family Stone's "I Want to Take You Higher"/"Stand" is less of a traditional cover than a complete musical overhaul.

"Believe it or not, the basics for my album are funk and dance music," continues Mark. "The sound is metal, but the basic groove is one that you can dance to if you wanted. You could say that it's more Keith Richards than Yngwie Malmsteen, though there's still lots of flash on there. But one main thing I wanted to do on the album was transpose some famous guitar riffs onto violin. When I was writing 'Voodoo Vioince,' there was this skull-crushing beat that reminded me of 'Kashmir,' which I loved because I'm a Zeppelin fanatic, so I took elements of the Zep riff and turned them into a wild violin riff with a string section behind me. On the original version, Zeppelin took Indian and Middle Eastern grooves and converted them into a rock epic, so I just took Page's heavy guitar riff and twisted it into a violin part. I also love Indian music, and John McLaughlin's Shakti is one of my favorite bands—L. Shankar, their violinist, is like a god to me. We stuck the Clapton lick from 'Sunshine of Your Love' onto the end of 'Road Work,' and I used the *pizzicato* technique, where I pluck the violin's strings with my fingers instead of bow them. And there's the 'Meeting of the Spirits'/'Black Dog' riff that shows my love for the Mahavishnu Orchestra, a band whose early albums blew me away as much as the Beatles did. I put all these references on the album to show people what bands I like and how they're still part of my music today. It's the same way classical composers have borrowed folk melodies to put into their symphonies for hundreds of years.

"On my next album, I'd like to do a cover of a Zeppelin song and duplicate Jimmy Page licks on the violin, which I think a lot of guitarists would get into. I think guitar players who learn my licks note-for-note will gain a new perspective on soloing, especially since I can play a four octave lick on just one fret. I do a lot of dueling with guitarists in clubs, and they get off on the fact that my playing is so fast, but also bluesy. I'd like to make guitarists and guitar fans understand that other instruments besides the guitar can burn and be sexy. Then again, Niccolò Paganini was getting this reaction 200 years ago, long before rock guitar was invented. In fact, he used to go up on stage, blaze like Yngwie Malmsteen, and people would think he was the devil. To me, that's what rock 'n' roll's all about!"

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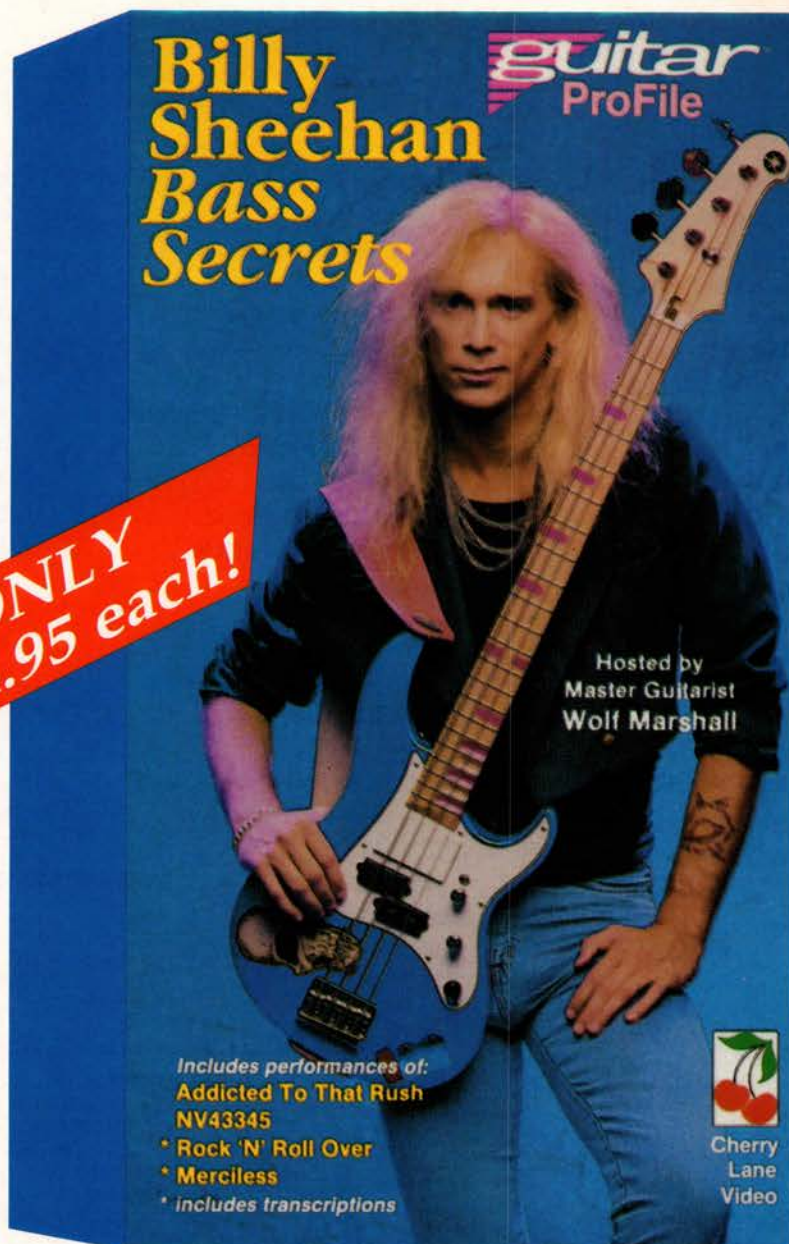
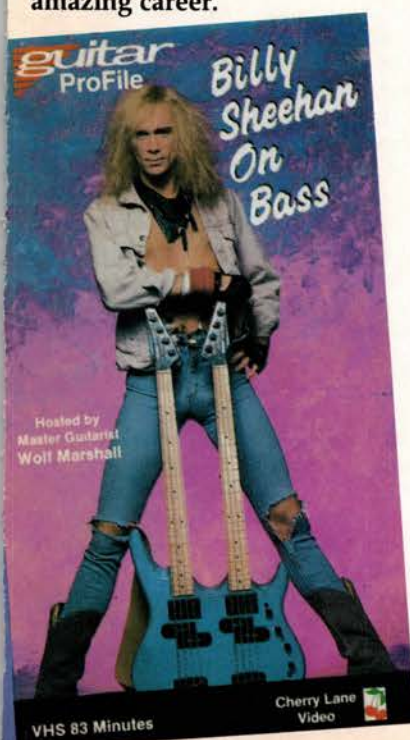
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## OUTSIDE CORNER

work on *Voodoo Violince* is a hot rhythm section featuring top fusion bassist Gerald Veasley and smokin' ace drummer Dave Lewitt. "I've known Dave all my life, and after I left Juilliard, we did a lot of jamming together in a Billy Cobham/Jerry Goodman-type vein," recalls Mark. "We did a lot of pre-production for the album right here in my studio, but didn't know any good bass players to get. So I went to see Joe Zawinul in concert and heard Gerald Veasley, who was just laying down these endless monster grooves and I knew that this was the guy for the record. So I gave him my tape and he loved it, and we got together and started the album after only three rehearsals. Our producer, John Stix, also deserves a lot of credit for the way the album turned out. John heard all the wacky, eclectic ideas I had, and he forced me to go in one direction, which really made for a unified, focused record. If I had done it by myself, I would have thrown in a little classical, a little jazz, a little rock, and it would have been a mess. But John knew I liked AC/DC and Zeppelin, so he pushed me to forget about being a big-headed 'artist,' and just make a hot, groin-level metal album."

Mark's handcrafted violins range from a Flying-V-styled 10-string, to his "Spacolin," which has fluorescent wires outlining the contours of a traditional violin, to the aforementioned double-neck (he also uses Crate amps and usually just a smidge of delay). Yet, of all his creations, none elicit more response than "The Violint," a creature of clearly demonic origin. "That's my hand-held violin and it was my main live instrument for years," says Mark. "It has a violin fingerboard on top, but the body is in the form of a human arm and hand with a knife-blade stuck through it, which I painted blood red. You can tell that Gene Simmons of Kiss was a big influence on me, as far as showmanship and rock theater goes. People can get really frightened by that violin and when I'd go to a music store and play, people would crowd around me instantly, not knowing what the hell was going on. Actually, one of the greatest moments in my musical transition from classical to rock took place when I was playing my Violint at a store and this girl came up to me who was very upset. She reached out and handed me a card that read, 'Jesus Saves,' and said to me, 'You *really* need this.' I guess she thought I was the devil or something! You know, just like Paganini. I was delighted, because it was like she handed me a certificate saying that I was now an official rock 'n' roll musician."



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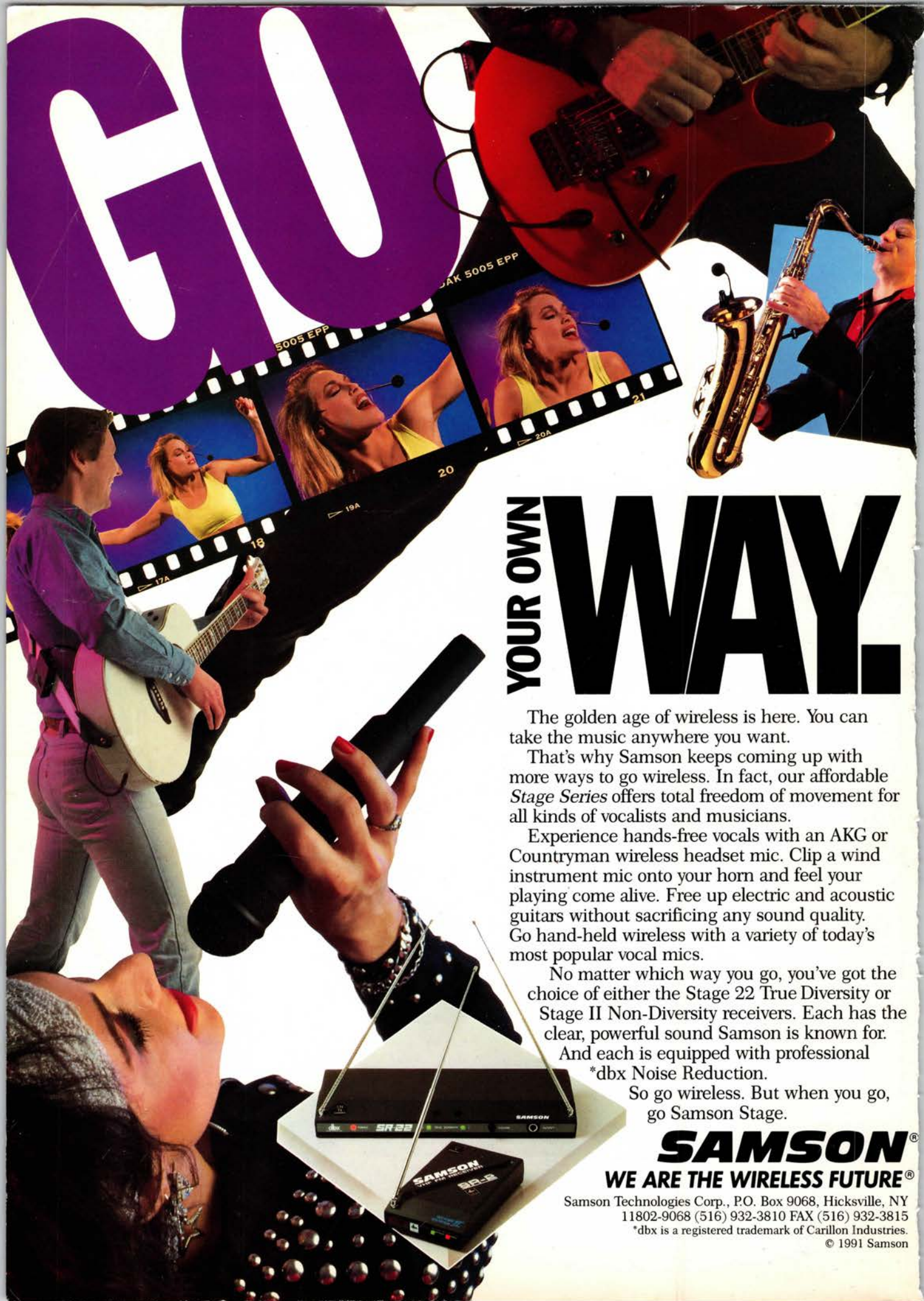
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